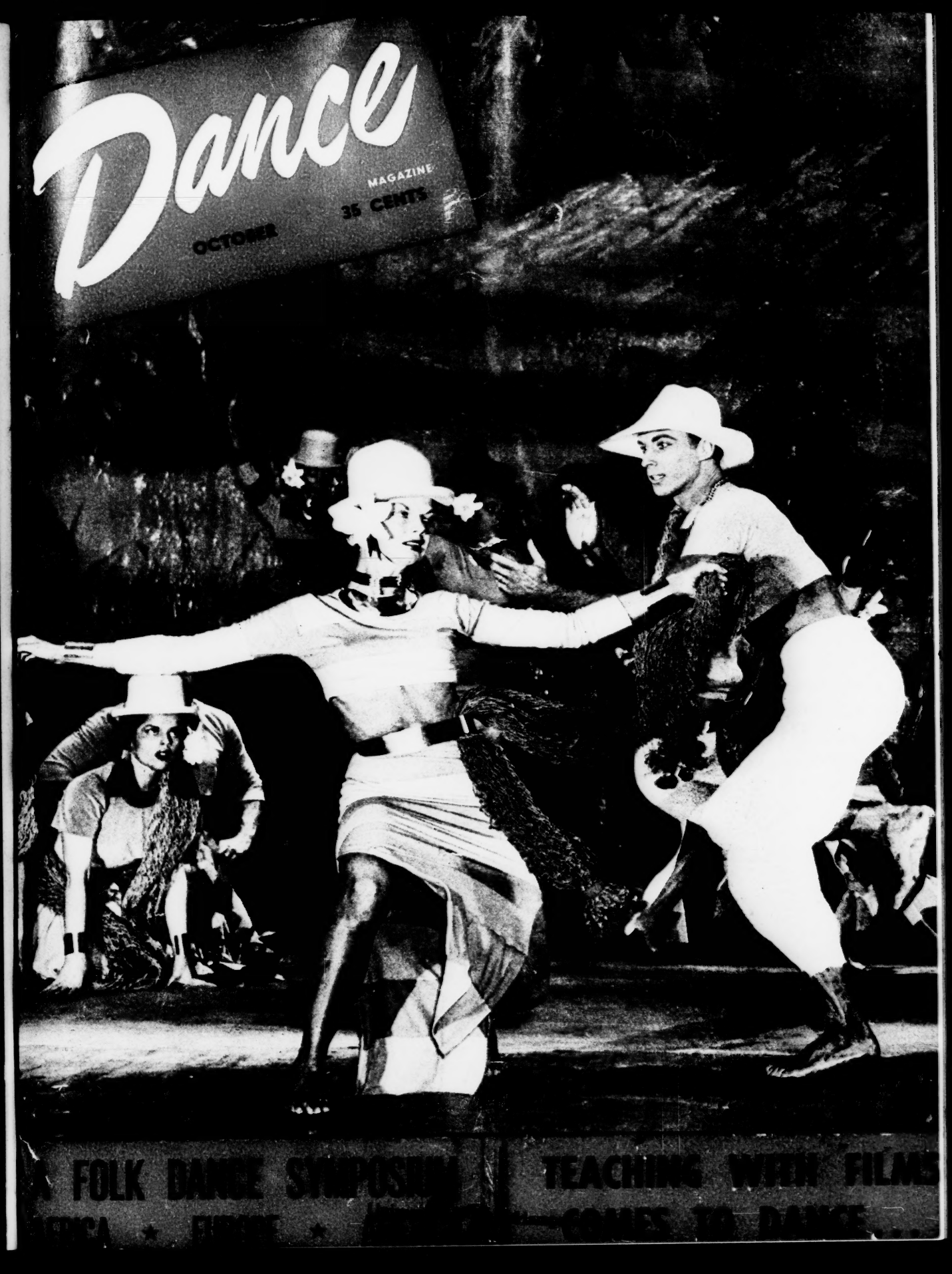
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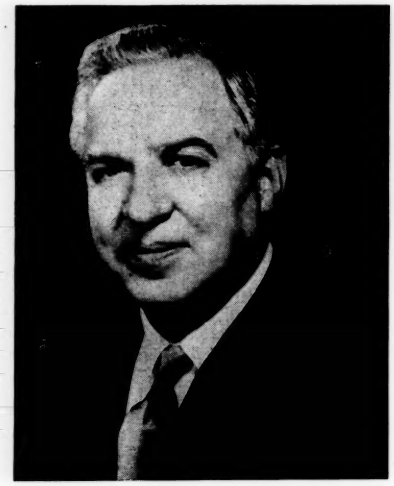

Communism will defeat Itself

To disagree with the ultimatum laid down by the dictatorship in Russia, from the early Bolshevik days down to this day, has been tantamount to a death sentence for the person disagreeing. So-styled 'people's democratic' Russia: is death your idea of democracy?

In 1917 the small group of Bolsheviks led by Lenin and Trotzky overthrew the recently formed Kerensky government, a so-called Socialist government. Kerensky had promised social reforms through the channel of law. The Bolsheviks asserted that the time for law belonged to a Utopian future; that the present demanded speed in order to enforce their 'reforms', in plain words, a dictatorship 'of the proletariat'. Those opposing the proletariat met with annihilation in devious painful and gruesome manner, with dispatch.

Between 1928 and 1932 I came in close contact with former members of the Kerensky government. It was their considered opinion that the Bolsheviks shot and 'liquidated' about 30 million people between 1917 and 1929. Granted that they may have been exaggerating, to give a point we will assume that this figure is closer to 5,000,000. Five million souls liquidated to prove WHAT?

I can visualize a Utopia of the distant future, without wars, with economic security, which might possibly come close to the ideal of a communist state, perhaps this will come true in several thousand years, if men are still in existence on earth, if they have not wiped themselves out of existence. I can visualize it, but I am convinced that it will not stem from the barbarism of Russian 'democracy', but from world-education in the principles of peace, economic security insured by a world government and enforced by a world Court and from true spiritual and moral values between nations and between individuals.

As far as I am concerned personally, I have no objection whatever to the experiment in Russia, as long as it is confined to Russian borders. I object to the explosive Imperialism practiced by Russia since the end of war in 1945. I object to their experimenting with border countries and with an occupied state like Germany. But I maintain that they are defeating themselves with this experiment, inasmuch as the crack in the Iron Curtain has exposed certain deep-rooted faults in the system.

Russian Imperialism and expansion in middle-Europe has had the effect here in the United States of creating near-panic, uncertainty and unlimited pessimism. That, I think, is the cold intention of the masters of the Kremlin in their war of nerves. Let's stop worrying about Stalinism: let us direct our attention back to our own internal affairs, where it is needed more. Yes, our internal affairs warrant some revision, but the revision, praise the founders of our Constitution and Almighty God, in this country can come from the people and not from a dictatorship above. We still have the proven best economic system in man's history. Let us protect it by prevention of the widening chasm between capital and labor. Union leaders—beware. Under a non-democratic government, off comes your head, along with those of the capitalists in the kind of domestic war you are now waging. It is your role to look for a better relationship between management and labor, if management co-operates to provide greater security for labor.

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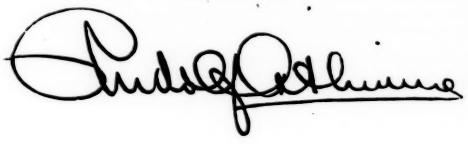

Dance MAGAZINE

VOLUME XXII NUMBER 10

OCTOBER, 1948

RUDOLF ORTHWINE
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The "Broken Down Pianolita" dance from the new musical comedy "Magdalena", which opened in New York on September 20. The score based on Brazilian music by Heitor Villa-Lobos and the choreography by Jack Cole.

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LETTERS to the Editor

Editor's Note: The announcement in August of the failure of the Metropolitan Opera Season (since then mercifully averted) and the Fall tour of Ballet Theatre were the signal for any number of self-styled 'culture-vultures' to jump on the ailing bodies, the better to mangle them. There is apparently something about the spectacle of the difficulties of the survival of the arts in our country that affords a deep satisfaction to the snerds who believe and proclaim that it can't be any good if at least 50,000,000 people aren't interested in it, IT standing, no doubt, for phenomena like baseball and the movies. The greatest menace to the health and survival of the arts seems to stem not from its audiences (limited, but growing) but from a certain section of the 3rd rate press, notably from the poison pens of journalists like Jack Lait (Daily Mirror), John Chapman (Daily News), to mention only two. The latter, a columnist greatly given to sticking his foot into his mouth every time he opens it to talk ballet, aired himself again on the subject of ballet audiences in his column in the New York Sunday News of September 5, 1948. The wherefore and why of ballet (or dance) obviously having baffled him completely, his approach to the understanding of ballet seems to be hog-centered on a specialized-behaviour type he has noticed in ballet audiences, the only facet about the entire business which he seems to understand well enough. That ballet audiences are composed of individuals with the same proportion of behaviour-characteristics as a baseball audience, the personnel of a typical business office, the sales staff of a typical department store, etc. cuts no ice with the a-logical Mr. C. He sees only the object upon which he rivets his attention — to heck with ballet. His attack on the institution of ballet can be brushed off as humorously eccentric, perhaps, but not that of art-myopic Jack Lait, whose beneath-the-belt attack on ballet and opera in their time of need has inspired counter-attack. We cannot possibly here publish the number of letters received in counter attack of the column which appeared in the Daily Mirror, August 8, 1948, so we herewith print excerpts from the Lait column and the rebuttal of Eileen O'Connor, local Manhattan teacher and well known dancer, whose letter, as reprinted here was reprinted in part by Jack Lait (by way of amend) in his column in the Mirror on August 13, 1948.

Neither statement published here is addressed to this editor; we beg your indulgence for this departure from the custom.

ATTACK

(These excerpts are reprinted from the column of Jack Lait, Daily Mirror, August 8, 1948.)

". . . I maintain that pantomime executed on tiptoes is about as silly and distorted a form of expression as could be contrived. Graceful gestures are always beautiful, but I have seen ball players as gifted that way as any male who performs in padded slippers, and they are spontaneous, not rehearsed and formulated . . . With *ONE OR TWO EXCEPTIONS* (italics ours) grand operas are stilted, blatant melodrama, often performed by players with fine voices who are absurdly out of character physically . . . Those who like them can have them; I cannot fathom their spiritual value. I say both branches of 'art' are failures . . . Ballet and opera, for centuries, have been commercially presented, advertised, put on public exhibition for those who want to buy them. Not enough want them. I have more respect for the band musicians, of whom I wrote recently, who gather behind closed doors to play symphonies they crave to execute. They pool expenses; they are happy to. They do not market their work of love. They do not beg from millionaires. Good for them! . . . If any reader can translate for me any tangible or derivative inspiration to mankind from either ballet or opera, I shall be delighted to transmit such information to all who read me. . . . Of course, art is supposed to be abstract, elevating, per se. That is true where it expresses beauty. I regard neither of the staged manifestations here under discussion as beautiful . . ."

★

COUNTER ATTACK

(These are excerpts from a letter by Eileen O'Connor addressed to Jack Lait, of which a few paragraphs found their way into print in the Mirror by courtesy of Mr. Lait).

". . . I don't like modern painting, Some of it is acclaimed, some sold for fabulous sums of money; some hangs in the art galleries of the world, yet I do not like it. But I do not say it is a failure because it doesn't happen to be to my taste. I don't like Wagner's music. Some people love it. I don't like caviar. Some will pay $5.00 a canape for it. Who am I, and who are you, anyhow, to criticize the indefinable thing called taste, to dare to measure its success by the amount of dollars a given thing earns? . . . To use your own phrase: 'Can you translate for me any tangible or derivative inspiration to mankind' from motion pictures, radio, rodeos, bowling alleys, or columns like your own? I will be more tolerant than you and admit that these have their defined place in our society beside ballet and opera . . . From time immemorial there have been 'patrons' in the world. They have lent themselves to ballet, opera, music, painting, literature, drama. Now they lend themselves to baseball, movies, interior decoration, etc. Where would nine-tenths of the Broadway or Hollywood shows be without their 'angels'? So why carp because opera and ballet can inspire wealthy and powerful people with a desire to patronize and perpetuate these arts? About your argument that a ball player's movements are just

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as graceful, although unrehearsed (?) and spontaneous (?) Are they unrehearsed and spontaneous? Are you aware how many years of rehearsal, memory and effort go into the simple movement of a ball player's minute gesture? So you think the ball player is more graceful and I think the ballet dancer is more graceful. So what? It isn't the form of endeavour that is important; it isn't the particular activity that defines Art. There is art in all activities when a state of perfection is achieved. There is even little sense in your argument as to the relative dollar value of ballet vs. baseball (or what have you) if you but realize that in the achievement of a million dollars there is art . . . Your analysis of the success or failure of an art is questionable. Beauty itself is an abstract that cannot be judged by dollars and cents, unless you are a person to whom only the dollars and cents (as an end) are beautiful . . . The fault lies not in the ballet or opera, but rather in the persons who aim to exploit them for commercial purposes. I agree that your musicians who play together at mutual expense, because they love to execute fine compositions, are sincere artists. But, nevertheless, it is sad that in our civilization there is no sponsorship of such students of finer things. That they must either prostitute the ability they worked so hard to achieve, by playing with cheap bands, or else seek a livelihood begging from millionaires (as you expressed it) is pathetic. That they must often, in order to work at all, adhere to the factory-rulings imposed by a commercial minded union, picket employers toward whom they bear no malice, or work in company with completely untrained horn blowers, is the fault of our social system, not the fault of fine music . . . the chief trouble with ballet, opera, any of the arts in this country of ours, is that they are put on the market for commercial purposes . . . We have not yet advanced to the social level necessary to support art or education in any field. Dance is no exception, therefore the dancer who is an artist finds the urgency of self-support rivalling his desire to dance only the best or appear in the best light. To earn a living he must accept whatever is deemed 'commercial' enough to be good for the box office . . . In rare cases, where wealthy patrons have sponsored ballet, corruption of the company resulted from fortune seekers rather than from the dance or dancers. Originally the Mordkin ballet which was sponsored by a sincere devotee of ballet proved its value and qualities of entertainment despite its relatively small cast and limited personnel. When that company merged with Ballet Theatre, there were too many 'impresarios', too many managers, too many hands reaching for a share of the jackpot. Even then, when the company was new, and untainted with rank commercialism, it was a good company. It employed a lot of good dancers and a number of mediocre ones. Friendships and influence crept into the choice of soloists, as in all business . . . Ballet Theatre's history has been one of triumph, in spite of financial reverses, as has the history of the Metropolitan Opera. Because, you see,

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95. MAMMIES ON PARADE (Group, southern mammies and Topsy)
96. HOT FEET (Group, boot-blacks and customers)
97. SWISHIN' (Solo or group strut)
98. OZARK ANTICS (A Hillbilly Novelty)
99. HOT TAMALES (Solo, duet or group)
100. THE CONTINENTAL (Duet or group)
101. THE BIG BAD WOLF AND THE THREE LITTLE PIGS (Quartet)
102. SHAKIN' THE RHUMBA (Solo or group, with rhumba shakers)
103. TAMBOURINE RHYTHM (Solo or group, with tambourines)
104. TAP-IOCA (Duet or couples)
105. I SEE BY THE PAPERS (Rubber-legs rhythm, duet)
106. JUNGLE RHYTHM (Two groups of girls)
107. MEXICONGA (Musical Comedy Tap Version)
108. TAMBOURINE TAP (Solo or group)
109. MUSICAL COMEDY TAP ROUTINE (Solo or group)

ADVANCED TAP ROUTINES

35. TAP TEASERS. (Rhythm and Riff.)
36. RHYTHM-TIME. (Rhythm One O' the best.)
37. ASSORTED ROLLS. (Various Rolls.)
38. THE ROGASTAIRE. (Boy and Girl.)
39. RHYTHMETTE. (Rhythm and Riff.)
40. ADVANCED SOFT SHOE. (Effective toe and heel work.)
42. BUCK-O-MANIA. (Tricky Rhythms.)
43. RHYTHMOLOGY. (Wing and Toe Stand combination.)
44. RHYTHM RIDDLES. (Stylish heel and toe work.)
45. ADV. SYNCOPATED WALTZ CLOG. (It's different.)
46. TWIRLING RHYTHM. (Smart Tap Solo.)
47. RHYTHMANTICS. (Rhythm Solo.)
48. RIFF TIME. (Advanced Riff Rhythm.)
49. RHYTHM PREFERRED. (Professional Routine.)
50. RHYTHM KINKS. (Professional Routine.)
110. ADVANCED RHYTHM ROUTINE (Solo or group)
111. RIFFLES (Advanced Rhythm Routines)
112. ADVANCED RHYTHM TAP (Solo or group)
113. ADVANCED SYNCOPATED SOFT SHOE
114. JACK MANNING TAP LEAGUE OF AMERICA
115. SYNCOPATED WALTZ RHYTHM
116. SHADES RHYTHM TAP DANCE
117. DEEP SOUTH WALK
118. PERSONALITY TAP RHYTHM
119. ADVANCED DOUBLE UP RHYTHM
120. ADVANCED BROKEN RHYTHM ROUTINE

INTERMEDIATE TAP ROUTINES

51. TAPTIME. (Rhythm group or solo.)
52. SWINGTIME. (Hot-Cha tap.)
53. INTERMEDIATE RHYTHM (B). (Group.)
54. HOT CHA TAP. (Swing style for girls.)

(Please order by number)

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56. RHYTHM TAP ROUTINE. (Sliding trench finish.)
57. DRUM ROLL RHYTHM. (Military Rhythm — cramp rolls.)
58. MILITARY TAP ROUTINE. (Nice rhythm.)
59. SUZI-Q. (Tap version.)
60. JUST TAPS. (Flashy, smart and easy.)
61. TAPPIN' TIME. (Foundation-valuable.)
62. SOFT SHOE. (One and one-half chorus.) breezy.
63. FOOT NOTES. (Flash, lots of style.)
64. BUCKIN ALONG. (Class or solo.)
65. FLASH RHYTHM. (Snappy hard intermediate.)
66. BUCKETTE. (Good old buck dance routine.)
67. RHYTHM BUCK ROUTINE. (Medium fast tempo.)
68. INTERMEDIATE SOFT SHOE. (Solo or group. Medium slow.)
69. SOFT SHOE KICK ROUTINE. (High kicks, tap specialty.)
70. DI-DE-UMPH. (Musical Comedy. Special music 50c extra.)
71. MODERN FLORA DORA. (Group-double-up rhythm-gay '90 spirit.)
72. TANGLEFOOT. (ROXYETTE line-up. Special music 50c extra.)
73. THE YAM. (Astair-Rogers type-Group or duet.)
74. TRAVELON. (Jack Manning pictures illustrating steps.)
75. DIPSY DOODLE. (Musical Comedy semi-advanced.)
121. SLOW RHYTHM BUCK ROUTINE
122. INTERMEDIATE ECCENTRIC ROUTINE

BEGINNERS TAP ROUTINES

76. WALTZIN' ON DOWN. (Effective not difficult.)
77. SIMPLE BUCK DANCE. (Good foundation.)
78. SIMPLE WALTZ CLOG. (Not old standard type.)
79. FOUNDATION TAP BUCK. (For beginners.)
80. BABY TAP. (Effective for young children.)
81. BABY HOT-CHA. (Jazz tap for children.)
82. FOUNDATION TAP ROUTINE. (Showy, simple.)
83. TINY TOTS TAP. (Teachable—simple.)
84. BEGINNERS TAP. (For beginners, flashy.)
85. FUNDAMENTAL TAP. (Nice arrangement, good style.)
86. SIMPLE SOFT SHOE (A). (Good, solo or duet.)
87. SIMPLE SOFT SHOE (B). (Little difficult.)
88. STRUTTIN TOTS. (Simple, effective style.)
123. SIMPLE TAP DANCE (For children and beginners)
124. FLASHY BEGINNERS SOFT SHOE (Solo or group)
125. E-Z-TAP (A foundation tap dance routine)
126. BABY TAP DANCE COURSE (Six progressive fundamental routines)
127. CYMBALETTE (Novelty tap dance for babies)
128. SIMPLE TAP DANCE (for beginners)
129. BALL DANCE (A novelty waltz clog for children)
130. KIDDIE TAP ROUTINE (Simple Tap Routine, solo or group)

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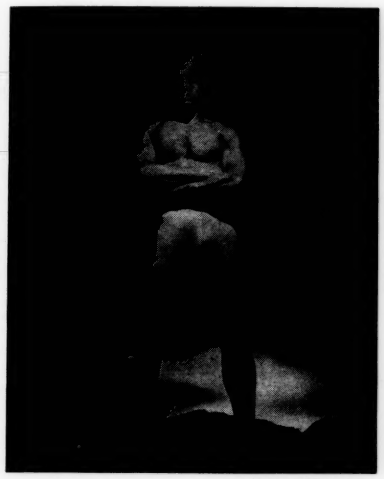
Via the GRAPEVINE

Gala party held at the French Embassy's cultural division in New York City was a new high in gaiety, noise, multilinguality, crowds, consumption of champagne and petit fours. The host was Rene de Messieres, amiable head of the Cultural Division, who seized the opportunity of the joint apparitions of the Paris Opera Ballet in New York City and of the exhibit of the George Chaffee Collection at the Cultural Division's magnificent gallery to give a reception. Invited guests consisted of members of the press, members of the Paris Opera Ballet in force, the more prominent individuals in the New York French colony, and numerous illustrious names in the Arts. Except that it was difficult fighting your way to the table where champagne spouted like rain, the party was success d'estime. Hardly noticed by the crowd **Serge Lifar** came and went, and attracted little attention except from a group of dancers who had known him in pre-war days. The really magnificent exhibit which lined the walls actually diverted attention from the champagne and petit fours, but the conditions for a really contemplative study of the Retrospective Exhibition of the French Court and Opera Ballet were not the most favourable . . . **Alexandre Gavrilov**, who will be remembered as the first ballet master of Ballet Theatre, once the understudy of Nijinsky, and himself a dancer of prominence, is on the point of suing publishers Duell, Sloan and Pearce for $14,000. (Why 14?) because he has discovered that the Merle Armitage book contains a photo of himself, incorrectly labeled "Nijinsky" . . . Concert dancers in New York City will be interested to learn that **George Seaberg**, famous for dance accompaniment, who has worked with **Ruth Page, Bernice Holmes**, the **Graffs** and who has been the teacher of many Chicago dancers' accompanists, has taken up residence in New York City . . . **Felicia Sorel** is looking for revue material to be produced in mid-winter season: sketches, songs, ballet scenarios (preferably with speech). Write Miss Sorel in care of DANCE Magazine . . . The West Coast is the home of at least two distinguished dance centers, the older Dance Theater in Hollywood-directed by Lester Horton, and now, the new **Studio Theatre** in San Francisco, directed by **Ann Halprin** and **Welland Lathrop**, as a center for modern dance recital and their joint school. The Studio Theatre seats 100 people and was recently the scene of a series of recitals by **Devi Dja.** This past summer students of the Halprin-Lathrop school published an inventive and stimulating little magazine called **"Impulse"**, which grew out of simple classroom assignments in which each student was to summarize various courses taken during the 6 week session . . . **Anatole Vilzak** flew in from England on the 3rd September, 22 hours in the air and a very rough trip, but very happy to be back in New York. Mr. Vilzak spent the summer with the family of his wife, **Ludmilla Schollar**, in England. Mme. Scho'lar will return to America after the birth of her third grandchild, expected some time this month. Mr. Vilzak takes up duties as teacher in the Swoboda school this month, in the place left vacant by the death of **Vecheslav Swoboda . . . Nenette Charisse** has just returned from a summer stint in Salt Lake City, where she created dances for "Show Boat" for the festival held there. She also gave several 3-week courses at the U. of Utah to laymen, children, professionals and teachers; found the response to ballet tremendous. She was asked to stay on, but previous commitments in New York prevented. She tells us that although the state of Utah prohibits polygamy, (the church of the Mormons goes along with the law nowadays) there are still many orthodox Mormons who have 6 or 7 wives. A dandy method for taking up the surplus, for those interested . . . **Eve Gentry**, who made such an impression in her appearances with the New Dance Group this Spring, also impressed the group's press agent, Bernard Simon. He is now booking her for cross-country tour for the winter. Miss Gentry is now working on a group composition called "Dynamic Development" to be seen on the first program of the season of Theatre Dance, Inc. in October.



George Platt Lynes

Francisco Moncion — portrait of the danseur who appears with the Ballet Society at the City Center in October, dancing "Orpheus" (Balanchine-Stravinsky) among other roles.

Miriam Marmein, character dancer and mime, in her riotously funny "And So To Bed" which will be seen among her other characterizations in concert at Carnegie Hall on October 24.

Calendar of Events

(New York City)

OCTOBER, 1948

October 10		**Theatre Dance, Inc.**	
16		**Marina Svetlova**	at Carnegie Hall
18		**Hadassah, Jean Erdmann** and group	at Needle Trade H. S.
17	(at 3:00 p.m.)	**Federico Rey** and Co.	at the 92nd Street "Y"
24	(at 3:00 p.m.)	**Talley Beatty** and Co.	at the 92nd Street "Y"
24	(at 2:40 p.m.)	**Miriam Marmein** and Co.	at the Carnegie Recital Hall
24	(at 8:30 p.m.)	**Choreographers Workshop**	at the Carnegie Recital Hall

The Ballet Society, re-named the **NEW YORK CITY BALLET** at the New York City Center:

October 11 and 12 — Concerto Barocco, Orpheus, Symphony in C
18 and 19 — Serenade, Punch and the Child, Synfonie Concertante
25 — Concerto Barocco, The Four Temperaments, Symphony in C
26 — The Four Temperaments, Serenade, Orpheus

Walter E. Owen

Walter E. Owen

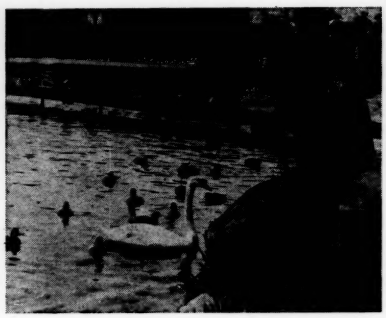
It's cleaning time in the Chamie studio in New York! The annual studio cleaning is the occasion for a combined circus, rat race, histrionics and some of the best salad this side of Heaven (according to those who have eaten it). The painters and decorators (non-Union) are pupils of Tatiana Chamie who do this every year with apparent sign of gusto. Fine old Chianti and mixed salad bowl are served at intervals by Tanya, who knows how to arrange these things VERY well.

JUST PEOPLE and PLACES

Karletta of San Francisco

DANCE Magazine's San Francisco correspondent, Beatrice de Baltazar, examines a book by Devi Dja. Miss Devi Dja points out that she is wearing the same bracelet that appears in the cover picture on the book, taken when she first came to America.

Miriam Marmein at Westlake Park in Los Angeles during recent concert tour, sharing 'peanut' profits with an incarnation of Anna Pavlova. 'Anna' thinks this is just ducky.



Ruth Page and Francesca Braggioti take the air and sunshine in front of the famous theatre at Jacobs Pillow where both danced this summer at the Festival.

. . . **Isamu Noguchi**, the sculptor whose stage designs for ballet always stimulate what we like to call "reaction", states that he is planning an around-the-world trip in the near future to write a book on sculpture as an environmental influence. Noguchi went to the movies the other night to see Rita Hayworth in "The Lady From Shanghai" and what was his astonishment to find a Noguchi design (expanded to suit the space on the set) of a staircase which has already had much publicity and is now architectural history. It was originally published and commented upon in Theatre Arts. But this is not the first time he has met his staircase in the movies. The first time occured in the Columbia film "Down to Earth" with Rita Hayworth (again!). There was an exact reproduction of the staircase in the Jack Cole Greek ballet. Mr. Noguchi seems fated to meet his staircase in some very strange places.

CHOREOGRAPHERS WORKSHOP Panoramic

The Choreographers Workshop, an organization headed by **Trudy Goth**, designed to provide an arena for the encouragement of choreographic talent, goes into its 3rd year this Fall.

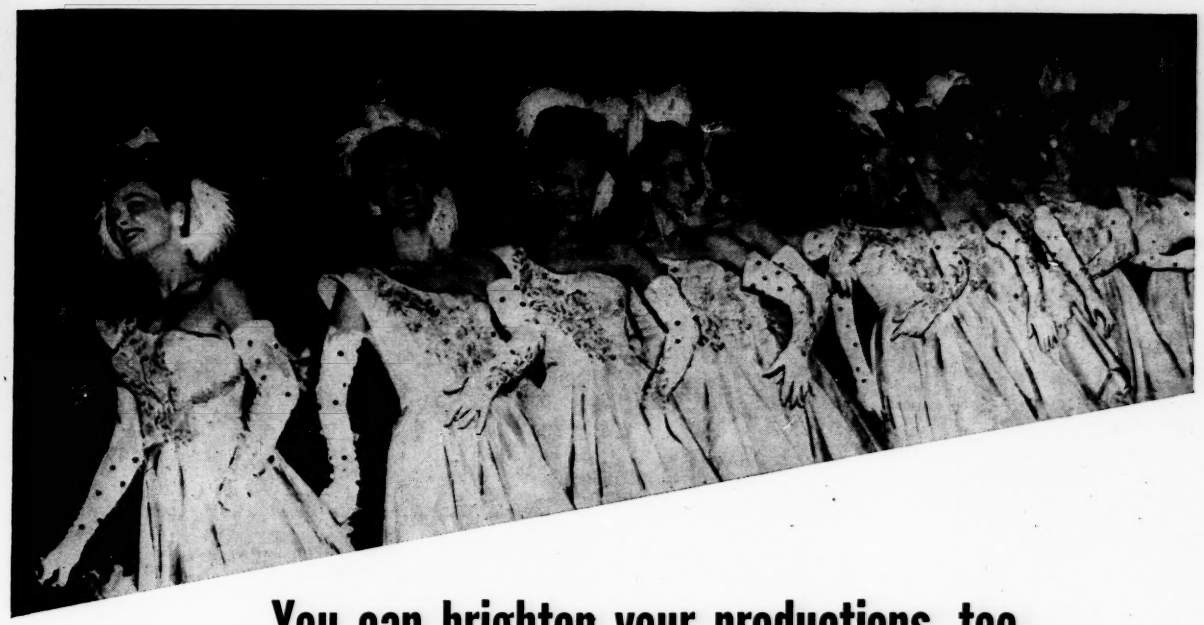
Last year, 1947-48, monthly Sunday programs were presented from November through March; the wind-up of the season at the Hunter College Auditorium with the best representative works produced in the Workshop afforded a feeling that the Choreographers Workshop is a positive force in the consummation of its basic design. Last year saw a total of 39 works by a total of 37 choreographers. Individual artists as well as college dance groups participated. The participating colleges were Montclair State Teachers College, Sarah Lawrence, Smith and Bennington.

This year the works of choreographers such as **Gertrude Lippincott, Ramola James, Jerome Andrews, Eleanor King, Annette Conrad** and **Ruth Wheeler**, among others, are expected to be produced by the Workshop.

Interest in this organization has spread to as far afield as England and Australia. The Workshop has been repeatedly approached to provide dancers, choreographers and dance teachers for productions in the professional field. A number of participants in the Workshop concerts were offered jobs on Broadway and elsewhere after having been seen in the Workshop concerts.

At the final directors meeting of the year 1947-48 on May 25, 1948, at which Miss **Valerie Bettis**, presided as chairwoman, director Trudy Goth addressed the assembled directors and other visitors in a comprehensive and interest-

continued on page 47



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BALLET TODAY

being the conclusion of

AN INTRODUCTION TO BALLET HISTORY

by A. E. TWYSDEN

This has been a series to prime the young reader and student on the great new world of Ballet — In this concluding chapter the author advises the student what to look for in a ballet performance — and sums up what we have in the ballet of today

BALLET today falls into two groups — ballet permanently attached to certain state theatres, and touring ballets under private management.

Most outstanding in the first category are the Russian State Ballets of Leningrad and Moscow, the Paris Opera Ballet, the Royal Danish Ballet, and that of La Scala in Milan. The Sadler's Wells company in London may now be considered in this group, having recently been subsidized by the British Government.

Of touring companies there are at least half a dozen at the present time, but as they appear and disappear like mushrooms it will be as well to confine our attention to those two which have endured successfully throughout the war years, the Ballet Russe de Monte Carlo and the Ballet Theatre.

It is of course obvious to any thinking person that a State supported company in a permanent theatre with two or three regular weekly performances and fixed lesson and rehearsal periods, is better off than a company which tours for the greater part of each year giving seven or eight performances every week in order to cover expenses and provide for future productions. But the greatest advantage possessed by the state ballets is that of training their own personnel.

All the state ballet schools accept pupils between the ages of eight and twelve years, and provide general as well as professional education. Those applicants who succeed in passing the very strict medical examinations go before the directors and teachers of the school who select the number they require, basing their selection on the physical appearance and apparent aptitude of the child for a ballet career. No previous knowledge of dancing is necessary, since state schools hold that no ballet training should be given before the age of eight years. The average number of applicants is from three to four hundred, from which eighteen to twenty are usually selected for the trial period, which varies in length in the different schools in Paris, Leningrad, etc.

The trial period passed, the pupils are accepted in the school proper, where they are tested by yearly examinations, the unsuitable being eliminated, and the others promoted. This training lasts about eight to nine years in Russia, six to seven in France and Italy, at the end of which time the pupil passes into the state ballet. Once engaged, a talented dancer, male or female, may rise to the rank of soloist in about five years. From that point promotion is slower, since there are comparatively few premier danseurs and danseuses, while fewer still attain the rank of "Ballerina" in Russia or Italy, or "Etoile de l'Opera" in France. Dancers in state ballets receive a pension at the end of their dancing career, and those who are good teachers are eligible for posts in the school, regardless of the rank which they held in the ballet.

The touring company has no ballet school from which to replenish its corps de ballet, but must rely upon pupils from private ballet schools who present themselves for an audition, and as they have no unity of style much hard work is required before they can appear as a composite whole on the stage. Again, there is no assurance that such dancers once engaged and moulded into shape will remain after the termination of their yearly contracts, so the work must begin again with new dancers.

An ambitious pupil in a state school sets her mind on qualifying for the corps de ballet as early as the regulations permit, but the similar pupil in a private school not infrequently tries to by-pass the corps de ballet altogether and obtain an engagement as soloist on the grounds of technical capacity, forgetting that, unlike her state-trained counterpart, who makes occasional appearances from quite early days, she has no knowledge of actual work on the stage. Such dancers require at least two years in the corps de ballet of a good company in order to acquire sufficient stage-craft to enable them to appear at home (*Please turn to page* 43)

◀ **MIA SLAVENSKA takes the stage in Coppelia. This month Slavenska appears a guest artiste with the Ballet Russe de Monte Carlo at the Metropolitan Opera House, marking her return to the Company in which she appeared on her first appearances in America.**

"What is FOLK DANCE?"

folk dance is all people, all arts, all cultures. DANCE Magazine takes you to three corners of the world for a special look at three aspects of FOLK DANCE.

Definition and Sources of Folk Dance

THE term *folk dance* should be definitive enough in itself to preclude the necessity for further clarification. Obviously it means the indigenous dances of any specific "folk" and implies that they are evolved and handed down traditionally in the same manner in which genuine folk music, festivals, customs, and costumes are perpetuated.

Over a period of many years, however, the terms *folk dance, national dance,* and *character* or *characteristic dance* have been used loosely, interchangeably, and often incorrectly, giving rise to confusion in the basic terminology employed in this area of our folk arts. During the first enthusiasm for programs of physical education in this country, collections entitled *Folk and National Dances* appeared from time to time, including dances that were not traditional in nature, which were utilized as basic text for courses similarly titled in the catalogues of various teacher education institutions. In more recent years, a new controversy has arisen with respect to *when* a folk dance may be so designated, introducing the idea that contemporary performers may consciously develop their own innovations which will be recognized as traditional in years to come. In view of this confusion in terminology and philosophy, definitions which have governed the inclusion of dances comprising the present *Folk Dance Library* seem advisable. They are in accordance with those advocated by various dance historians, recognized authorities in the field of folk dance, and leaders of ethnological groups with whom the authors have been closely associated.

What then *is* a *folk dance*—a *national dance*—a *character dance* in folk costume and idiom? These definitions are best derived from an understanding of the origins and essential characteristics of the types of dance so designated.

Folk dances may be defined as the traditional dances of a given country which have evolved naturally and spontaneously in conjunction with the everyday activities and experiences of the peoples who developed them. Beginning with primitive man, they became the overt expression of emotions and ideas which were peculiarly significant or the reenactment of customs and events constituting an important part of their history and patterns of daily living. Thus folk dances are related in origin to everything of importance in the daily lives of a specific people at given times in their history, stemming from customs, beliefs, emotions, and events related to religion, war, occupations, ceremonies of birth, courtship, marriage, death, daily activities of domestic life, superstitions, rituals, festivals, and innumerable themes common to all peoples everywhere. They afford, therefore, a vivid and graphic link with the past in which contemporary man had his own beginnings.

We are told by such authorities as G. Stanley Hall that a member of one primitive tribe, upon meeting a member of an alien tribe, asked a single question — "What do you dance?" He might well have asked, "How do you worship? How do you rear and educate your children? What battles have you waged and won? What plagues have you suffered? How do you play? What do you grow and eat?" But the response to the many questions which might have been posed in an effort to further acquaintance between those of different tribes were unnecessary in that the answer to the single and initial question, "What do you dance?" sufficed for all because it revealed them all.

In tracing the origins of folk dances to definite thematic sources, the problem becomes confusing because of the overlapping of several themes within a single dance in some instances. This is particularly true of the dances of primitive man because of his complete integration resulting in a fusion of the many facets of his life.

Religion is among the pre-eminent sources of origin for the genesis of dance, and the relationship between dance and religion may be traced to a period (*Please turn to page* 44)

The comprehensive answer to the question WHAT IS FOLK DANCE? appears in the accompanying excerpt (chapter 1) from the forthcoming **FOLK DANCE LIBRARY** by Dr. Anne Schley Duggan, written in collaboration with Jeannette Schlottman and Abbie Rutledge of the Department of Health, Physical Education and Recreation, Texas State College for Women.

The FOLK DANCE LIBRARY, published in 5 volumes, individually titled

"THE TEACHING OF FOLK DANCE"
"FOLK DANCES OF THE BRITISH ISLES"
"FOLK DANCES OF THE UNITED STATES and MEXICO"
"FOLK DANCES OF SCANDINAVIA", and
"FOLK DANCES OF EUROPEAN COUNTRIES"

is to be published in November, 1948 by A. S. BARNES, New York, N. Y.

This, the first chapter from Volume 1, "The Teaching of Folk Dance", is indicative of the authority, and thorough quality with which the series is handled by the authors, as is the text of one of the folk dances, "LOS VIEJITOS" which follows these pages, indicative of the scope of the dances which appear in the **FOLK DANCE LIBRARY.**

folk dance is . . . . AZTECA

LOS VIEJITOS

THE DANCE OF THE LITTLE OLD (TIRED) MEN

a selected folk dance from the 5 volume library, FOLK DANCE LIBRARY, shortly to be published by A. S. Barnes.

this colorful dance is suitable material for either a small concert group, or a school recital, as even the very youngest children can be coached and dressed to impersonate LOS VIEJITOS.

LOS VIEJITOS

LOS VIEJITOS, is a dance from the state of Michoacan in the southwestern part of Mexico. The title, which means literally "The Little Old Men" is the point of whimsey in the dance. It is not actually performed by old men but by the most agile of the young men of this province, who dress themselves up as very old men, wearing masks of healthy, smiling, wrinkled faces and dancing with canes upon which they lean heavily. Throughout the dance, the young men move as though with effort, keeping their bodies bent forward over the canes and moving them as little as possible while their feet are nimble and lively.

The costume of LOS VIEJITOS is quite as quaint as the dance itself. (See illustration). The dance is religious in origin with the pattern of a cross described on the floor in DIAGRAMS A and C. Except for this design the religious implications of LOS VIEJITOS are somewhat obscure. It is danced now as a part of the celebration of feast days in the fiestas of Michoacan.

The Mexicans enjoy performances of LOS VIEJITOS because of their delightful and youthful sense of humour. The humour and effectiveness of the dance is heightened if the cane-tapping ceremony, described for the Entrance of the dance is repeated before each Figure. If this is done, the music stops for the tapping with the close of the previous figure and continues after the tapping with the chord which introduces each figure in turn.

As is true of most of the dances of Mexico, when LOS VIEJITOS is danced for a fiesta, it is much longer than the version included here and contains many more figures and variations of the ones given; however, those included here are illustrative and are in a sequence frequently used for dancing it for public performances.

LOS VIEJITOS may be classified as a step dance in that the chief emphasis in the dance lies in the varied combinations of tapping and stepping sounds made with the feet against the floor. One particular pattern which recurs throughout the dance will be analyzed herein and thereafter in the analysis of the Figures, for the purposes of convenience, will be referred to as the ZAPATEADO.

ZAPATEADO

DANCE in place, taking weight on entire foot for each step with

	Counts	Measures
Step R	1	
Step L	&	
Step R	ah	
Step L	2	
Step R	&	1

FORMATION: Groups of an even number of dancers (from four to eight) in a line. The following analysis of the dance is in terms of four dancers, but may be adapted readily for six or eight dancers. The leader is dancer No. 1 with dancers behind him numbered, 2, 3, 4, etcetera.

ENTRANCE

Four "little old men" enter from L with a shaky uncertain walk, using their crooked canes for support and appearing to be very tired old men. The first dancer taps his cane against the floor as a signal to the other three that the dance is about to begin. Dancers 2, 3 and 4 respond in turn with a tap of their respective canes against the floor. Dancer No. 1 signals to the musicians with three taps and the dance begins with the Men standing side by side, each about two feet from the dancer to the side of him, all facing front. Feet are in a wide stride with the R foot slightly forward.

	Counts	Measures
Hold, starting position	1 &, 2 &	1
	1 &, 2	

FIGURE I

A. Facing front and leaning heavily over

CONTINUED ON NEXT PAGE

canes, dancers brush R foot on floor from front to back, as though it requires great effort, curving in a small semi-circle to L. & 2
Step R in place 1
Brush L foot heavily from back to front in a small semi-circle to R &
Step L in place 2
Repeat 2 times beginning R, then L & 1, & 2 3-4
1 zapateado, beginning R 1 &, ah
2 & 5
Jump, feet together 1
Hold 2 6

B. Dancers, facing front, move Backward with
Jump to stride, feet apart 1
Jump, feet together 2 7
Jump to stride, feet apart 1
Jump, feet together 2 8
1 zapateado, beginning R 1 &, ah 2 & 9
Jump, feet together 1
Hold 2 10

C. Continue moving backward in a semi-circle to the L (See diagram) with 4 hops L, R foot lifted off floor 1, 2, 1, 2 11-12
1 zapateado, beginning R 1 &, ah 2 & 13
Jump, feet together 1
Hold 2 14
Repeat 15-18
Repeat, A, B, & C 3-18

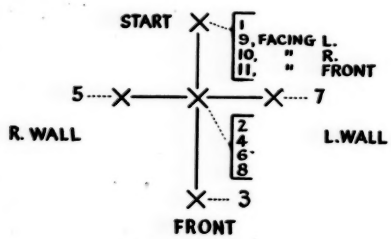
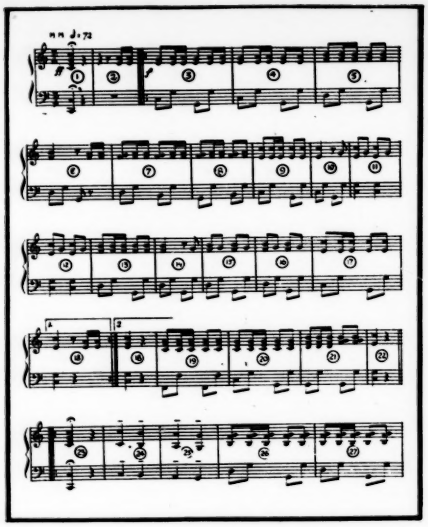
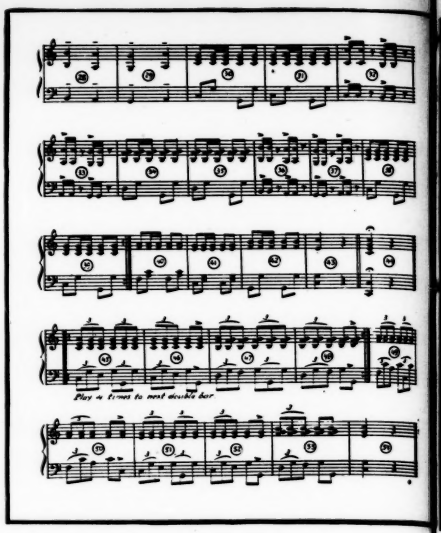


DIAGRAM A

D. Dance in place with 3 zapateados, beginning alternately R, L, R 19-21
Jump to stride, R forward, R heel touching floor 22

FIGURE II

A. Hold 23

The music to accompany LOS VIEJITOS, a traditional Mexican folk dance.

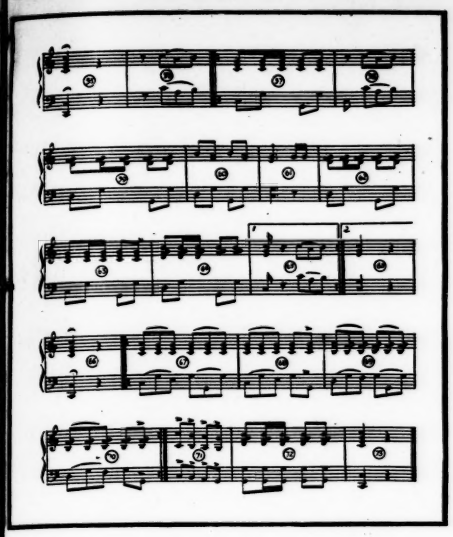
Dancers facing front
Touch R toe forward 1
Touch R toe back 2 24
Touch R toe sideward R 1
Touch R toe in place beside L 2 25
2 zapateados, beginning alternately R and L, keeping weight on R at finish to free L 26-27
Repeat all, touching L toe forward, backward, sideward L, and in place beside R and keeping weight L on last zapateado to free R 28-31

B. As if falling, legs as unsteady and bent as possible, dancers spring to R, touching L toe across in back of R 1
Spring to L, touching R toe across in back of L 2 32
Repeat to R and L 33
2 zapateados, beginning alternately R and L 34-35
Repeat all 36-39
Repeat A and B 24-39

C. Repeat D of Figure I 40-43

FIGURE III

Each dancer places his cane across his back with the ends of the cane resting in the crooks of his elbows
Hold 44

Each dancer describes a cross on the floor, beginning R and dancing with the entire foot flat on the floor for each step, with
10 quick steps in place (R, L, R, L. etc.) feet side by side, knees bent 1 &, ah
2 & ah
1 & ah, 2
Hop L. moving forward about 12 or 14 inches & 45-46
Repeat movements as analyzed in Measures 45-46, moving forward on hop 47-48
Repeat, moving backward on the hop 45-46
Repeat, moving sideward to R on hop 47-48
Repeat, moving sideward to L on hop 45-46
Repeat, moving sideward to L on hop 47-48
Repeat, moving sideward to R on hop 45-46
Repeat, moving backward on the hop 47-48
Repeat, making a quarter turn to R in place on hop to face R wall 49-50
Repeat, making a half-turn to L in place on hop to face L wall 51-52
1 zapateado facing L wall 1 &, ah 2,& 53
Jump, feet together, facing front 1
Hold 2 54

NOTE (Diagram) shows the spot on which the sequence of 10 quick steps should be danced for each of the 11 times that it comes, dancers traveling about the same distance, 12 to 14 inches, on each hop.

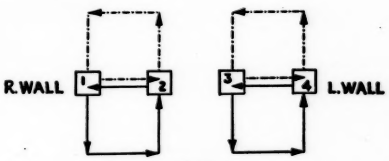


DIAGRAM B

FIGURE IV

A. Dancers, facing front and leaning on canes,		
Hold	1	
Strike toes together 3 times, pivoting on heels and swinging toes inward	&, 2 &	56
1 zapateado, beginning R	1 &, ah 2 &	57
Repeat		58-59
Move backward with Jump to stride, feet apart	1	
Jump, feet together	&	
Jump to stride, feet apart	2	
Jump, feet together	&	60
Jump, feet together	1	
Hold	2	61
B. Dance in place with 3 zapateados, beginning alternately R, L, R		62-64
Jump, feet together		65
C. Feet slightly apart, weight on balls of feet, heels off the floor		
Hold	1	
Strike heels together 3 times, pivoting on balls of feet and swinging heels inward	&, 2, &	56
1 zapateado, beginning R		57
Repeat		58-59
Dance in place with Jump to stride, R foot forward, L foot back	1	
Repeat 3 times, alternating L, R, L foot forward	&, 2 &	60
Jump, feet together	1	
Hold	2	61
D. Dance in place with 3 zapateados, beginning alternately R, L, R,		62-64
Jump to stride, R forward, R heel touching floor		65

FIGURE V

Hold		66
Dancers No. 1 and 2 turn to face each other and dancers nos. 3 and 4 face. Each dancer describes a square (see diagram) beginning R, with 10 quick steps in place (as analyzed in Measures 45-46 for Figure III		67
Hop L, moving sideward to R		68
Repeat movements as analyzed in measures 67-68, moving fwd.		69-70
Repeat the same moving sideward to L		67-68
Repeat the same, hopping in place		69-70
MOVE backward to starting place to complete square with		
Step to R heel	1	
Step to L heel	and	
Repeat	2 and	71
1 zapateado, beginning R	1 &, ah 2 &	72
Jump to stride, facing front, R foot fwd, R heel touching floor	1	
Hold	2	73

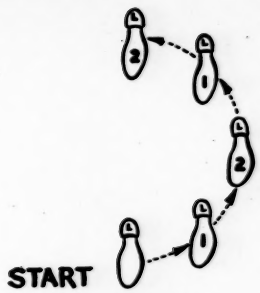


DIAGRAM C

FIGURE VI

A. Facing front, dancers		
Hold		1-2
Bending well forward from waist and leaning heavily on canes, dancers 2 and 3 swing upper part of body (to no. 2's L, no. 3's R) while dancers 1 and 4 swing upper part of body (to no. 1's R. no. 4's L) out away from group	1	
Dancers 1 and 2 swing toward each other while dancers 3 and 4 greet each other with same movement	2	3
Repeat	1, 2	4
Facing front, all dance 1 zapateado, beginning R	1 and ah 2 and	5
Jump, feet togther and hold		6
Repeat all		7-10
B. Dancers may walk forward, in a small circle in place, or toward any exit with 4 slow walking steps (R, L, R, L) tapping the cane with each step	1, 2, 1, 2	11-12
1 zapateado beginning R		13
Hold		14
Repeat all beginning L		15-18
C. Face front or continue toward exit, with 3 zapateados, beginning alternately R, L, R		19-21
Jump to stride, R forward, R heel touching floor		22

folk dance is . . . . BASQUE

Fuori & Dantza

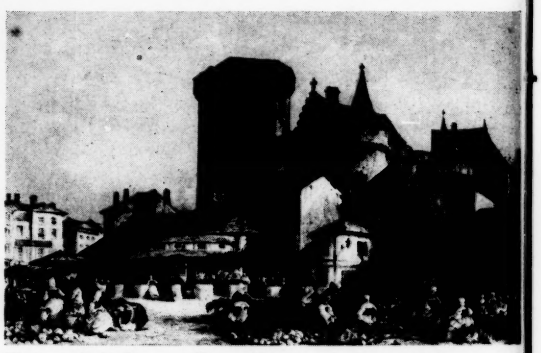
described by

W. G. RAFFÉ

The Chirulari — the chief musician for the Basque dance, plays the galoubet (flute) or pipe and tabor (drum). This is of the Province of Soule.

The ZALMATZAIN, the principal dancer in the Basque Godalet Dantza, or "Dance Over the Glass", in all his colourful traditional splendour (the Basque equivalent to the English Morris Dance figure, the Hobby Horse).

Basque girls dance the Fandango in the fields, accompanied by pipe and tabor.



The market place at Angouleme, a steel engraving by T. Allom. This is the scene of the processions described in the accompanying story.

BASQUE is a term that is heard by every student in a ballet class, but what is this *Pas de Basque* that she has to learn? Why is it so named and where did it come from? The present term is French; it means no more than the "Pace of the Basque", the step, the foot movement. Shakespeare mentions the "sink-a-pace" which is merely a Cockney version of the French *cinque-pace* — the five-step. What does "Basque" mean?

The Basque dances and plays, with their ancient traditions are still performed today, but how many changes have they suffered? We may conclude: probably no more than the language or the ritual customs of this race. Their music has now become caught in the chromatic scale; their ritual dates may have been shifted by clerics and every *festa* may have become more decorous. But the more we know about the ancient meaning and purpose of each dance, the more brilliantly can we reproduce it today. Realizing that the Keltic and the Basque people are by no means identical, we can by patient research discover much of the meaning of these ritual dances.

We must go far behind the terms of *le ballet de cour;* far earlier than the days of Louis Quatorze and his Academie de Musique et de la Danse; and we must journey south to the mountain range that separates France from Spain. There, and in many towns on each side, such as Angouleme we shall find vigorous descendants of those mysterious Basque people whose origins still puzzle the anthropologist. Did they come from the ancient lost islands of Atlantis, that forgotten kingdom now under the deep Atlantic? Plato mentions the final disappearance some ten thousand years before his day. We can begin only with Charlemagne, a mere 1000 years ago.

The dances and later the plays belonged normally to their great folk gatherings, held four times in each year at Quarter Days. One such was the judicial gathering, called *FUORI.* The term has now become *Foire,* the Market without the judgments. In England, we learn of the Fuori Dance at Helston in Cornwall. It is now spelled "Furry", which is meaningless but its legal significance is seen in its form; for the string of dancers "beats the bound" or marks the village boundary.

*

This ancient Basque theatre exists today in three forms — (1) the Pastoral Plays; (2) the *Danses des Fetes;* (3) Children's Games and Dances.

The Pastoral or Festival plays of the Basques are still acted and danced in the Basque country. A list shows many mediaeval subjects, such as *Godefroi de Bouillon, Les Quatre Fils d'Aymon, Genevieve de Brabant, The Deliverance of Jerusalem, Charlemagne and the Twelve Peers, or Robert le Diable,* also later plays on biblical subjects, lives of the Saints, romances and farces. In every pastorale, the Basque play introduces Satans, Turks and Infidels, in opposition to heroes, meant to typify evil in the struggle against good.

These dramas, printed in French or in Spanish, reach centres in the Basque country by travelling book pedlars. These little paper books, Lives of the Saints and legends of the country, are sold for a few pennies. Skill and dramatic instinct are needed to produce from the story outline a play which can be acted. The parts are learned during the long winter evenings. This is no easy task, as a pastorale often contains six thousand verses, which may take six or eight hours to perform. In the Basque pastorales, all parts are taken by men and boys; in many dances also women do not perform.

The pastorales, as they are performed in La Soule, show what is now left of the popular drama of the Middle Ages. In them has survived the themes of the Mysteries and Moralities, formerly acted in convents and churches on fete days, as well as the older *chansons des gestes,* the romances and legends, which delighted knights and their ladies in the great halls of their feudal castles, and attracted the people at fairs and markets.

*

AT EASTER the day of the performance arrives. The actors first visit the barber, then a most important personage, the village dressmaker. Charlemagne, Abraham or Alexander wear the dress of a gendarme. Nebudchanor, the Satans and Turks all wear scarlet with some black, while the heroes, queens, princes and good folk all wear blue costumes. Sisters and mothers of the players add their gold chains, or brooches and games of coloured glass, as finishing touches of colour.

The stage is set against the wall in the central Square; its wings are formed by trestles, hidden by sheets decorated with flowers and ribbons. The stage entrance on the right is for the good people; and that on the left for the villains. Above the entrance for the Satans is a wooden image, called *l'idole de Mahomet,* which all the "wicked players" salute, and address in their speeches and prayers. There is a simple orchestra, headed by the Chirulari; they sit at an upper window of the house. At each of the four corners of the stage is a guard with a gun. Their duty is to keep the audience quiet, and to fire when the hero is killed.

Now all is ready for the procession to the stage. Headed by the *Ensenera* with his flag, the band starts with the local guard in their march round the town. They call first on M. le Mayor, and the cure, then on any other notables around. All these characters are mounted on mules or horses. Riding first are the "blues", the heroes and heroines, the queens and princesses, the bishops and angels. They are followed by the 'reds', including the Satans, the Turks and the English. The 'blues' ride decorously, but the 'reds', who are mounted on fiery steeds, cause all possible commotion. Arrived at the Market Square the 'blues' dismount and ascend the ladder leading to the stage, but then the 'reds' attempt first to ride up the steps on their chargers. They pretend to be unable to move, until finally a prayer to Mahomet enables them, also, to reach the stage.

Before the performance, one of the actors gives the *Lehen Fuori-Dikia* or 'first address', always with the same words: "Good people, may God give you patience to listen with attention — followed by a synopsis of the pastorale, sung in a monotone.

*

We turn now from the mediaeval Pastoral play to the much older *Dantza.* Strangers argue that the most spectacular of all Basque dances is *La Danse du Verre,* or, in its original title, *Godalet Dantza.* It is performed by five male dancers each wearing a distinctive traditional costume. The steps combine figures from other Basque dances, such as the *Gavotte Souletine,* and *La Danse des Volants,* together with a fine assortment of *Saut Basques,* while the introductory music often is the same air as that used for the *Danse de Satan.*

The five principal dancers, always men, show a resem-

folk dance is . . . BASQUE

(continued)

blance to the dancers in the English Morris Dance, which is not surprising for the English form is but a branch from this far older Basque dance, the *Mor-Esku, or* "great dance of the Escu." The proper seasonal date of the *Mawr-Escu Dantza* may be decided between (1) New Year, (2) Easter Equinox, (3) June solstice, and (4) the Lama-Messe of September at the Autumn Equinox, which was coincident with the very ancient festival of the ancestors. Probably the *Dantza* was performed in the Fuori (Messe, or Banquet) at each of these solar dates, each with proper seasonal variations.

The "Hobby Horse" is here called Zalmazain; the flag-bearer is *ensenara* (ensign) and a cat or gattin carries a *griffe* or rod with a hook, with which he adroitly snatches off the berets of bystanders, who must then retrieve their headgear with a small fine. The leading figure is the tcherrero, who carries a baton about two feet long, terminating in a horse tail. The *cantiniere* is a dancer disguised in feminine attire, with tonnelet and bandoliere. The Zalmazain is ambushed within a slight wicker figure, shaped roughly to resemble a horse body and carven head.

What do the traditional names mean? The full answer to this question is lost in obscurity.

ZALMAZAIN probably means Magician, or wizard; he is the chevalier or horseman (The Rider of Pegasus?) (Spanish: *Cerrero* — "wild" or untamed horse).

TCHERRARO means Sherry-man; dancer-over-wine (Jerez?) (he bears the baton, or sceptre).

ENSENARA is easier; it means Flag Bearer, or Ensign (Ensanata): (he bears the *Drapeau*).

CANTINIERE means the female dancer; perhaps the Temptress?

GATTIA means the cat's claw, or *griff*, the "catcher". (*Escogriffe* means a shark), perhaps the Demon. (He carries The original meaning of each term helps us considerably the "rod with the hook").

to understand both form and meaning of their ancient ritual-dance. We can examine the Gaelic origin of the word "Basque". It is formed from *Esh*-man and *Cu* (dog) in the old Kelto-Iberian language. Eshcu therefore means dog-man, or literally "hunters with dogs".

The Mo-Eshcu were known in North Africa, later in Egypt, also in Mo-Ro-Cu, now Morocco, or in Spain as Roque (Rock). They were worshippers of the Great Mother, the Ma or Mo, living on the plains and their enemies developed as the Bas-escu, the Ba or Pa, father worshippers in the mountains, being hunters and plunderers. Eventually they became after thousands of years, the Baescu or Basque, while the remnants of the mother clans lingered as the Ma-escu. Their tribal elders, guiding the annual ritual dance, always disguised in bird and animal forms, slowly originated the Ma-esque or MASQUE. One of their ancient dancers lingers in attenuated form as *Danse de Satan,* the combat of the red and blues; or, in its English form, the Herne Dance (Hunter dance) of black and whites. From these far distant sources are derived many of the traditional dances that linger in Western Europe; they have analogies in other countries.

When the day arrives for the *Fuori Dantza,* the local children bring news of the approaching masqueraders. All the village turns out to welcome, by *opposing* their entrance; this is a part of the game. Girls and boys, armed with sticks and brooms, form a line across the street, pretending to make a furious resistance. Their line is soon overcome by the visitors, with Tcherrero at their head, with his strings of bells around waist and ankles. He is followed by a cantiniere and a second dancer called *Gathid* (Gattai) the cat, dressed in white. Then comes the star of the performance, *Zamalzain,* of whom Chaho gives this description:

"Next flies, bounds, pirouettes the master dancer, Zamalzain. On his head he wears an indescribable turban of gauze, crowned with pearls and paste jewels, ornamented with ribbons which fall over the shoulders and back of this handsome lad, this incomparable dancer. Basque shoes, light and elegant, white stockings with red garters, white breeches and red coat, all this is less important than the horse which the dancer bestrides."

"This wicker horse has its well-rounded rump and chest covered with a saddlecloth of red-fringed silk; its little black head, with its arched neck, carries a bridle with a silver bell; it has no legs, but is winged. The lad holds the rein in his left hand and cracks a whip with his right. The saddle cloth falls below the dancer's knees, you see only his feet beneath. He dances, he twists, he seems never to touch the ground, the road is hardly wide enough for the marvelous evolutions which he executes."

Next in the merry procession come the six *Kukuilleros* (the *Cuadrilla,* or "skittle-boys") of Zamalzain, dancing behind him, two to two. Three blacksmiths, ready to shoe Zamalzain's horse come next, dressed in red coats, white trousers, great stiff aprons of yellow leather and red caps over one tar, and they carry nails and hammers. Then arrives the gentleman *Janoa* (Little John) with his sword and cane, dressed in frock coat and top hat, with his wife *Anderia.* The peasant *Libera* and his wife *Libereria* precede two Hungarians, *Kherestonak,* in coat and breeches of velvet, black top boots and floating bright cravats, followed by two old knife-grinders, master and servant, *Chorrotchak* wearing great leather aprons and soft hats, also bearing their tools. These comics bombard the audience with improvised verse in couplets, often libelous or bawdy, sung to the traditional melody of *Au Clair de la Lune.*

Following them arrives *Bontame-Jaon,* who carries a gun, leading his gypsy robber band. Leaping and bounding in their dance come the coppersmiths, Kaouterak, with their poor little donkeys loaded with pots and pans; the apothecary and the doctor, the barber with an immense wooden razor and finally, the beggars, who all "come to town" in rags.

The procession dances, always in this order, begins the *Fuori Dantza,* through all the main streets, calls on the notables of the village, receiving gifts, money and wine, then proceeds to the market square, there to dance the *Farandole.* Here, Zamalzain, Jaon and Libereria invite young girls from the leading families to join in this dance, and they are followed by other girls. Soon the dancers of both sexes, moving in the long chain, are winding hand in hand through the measures of the ancient dance, as they mark the confines of

the square, the people's own place.

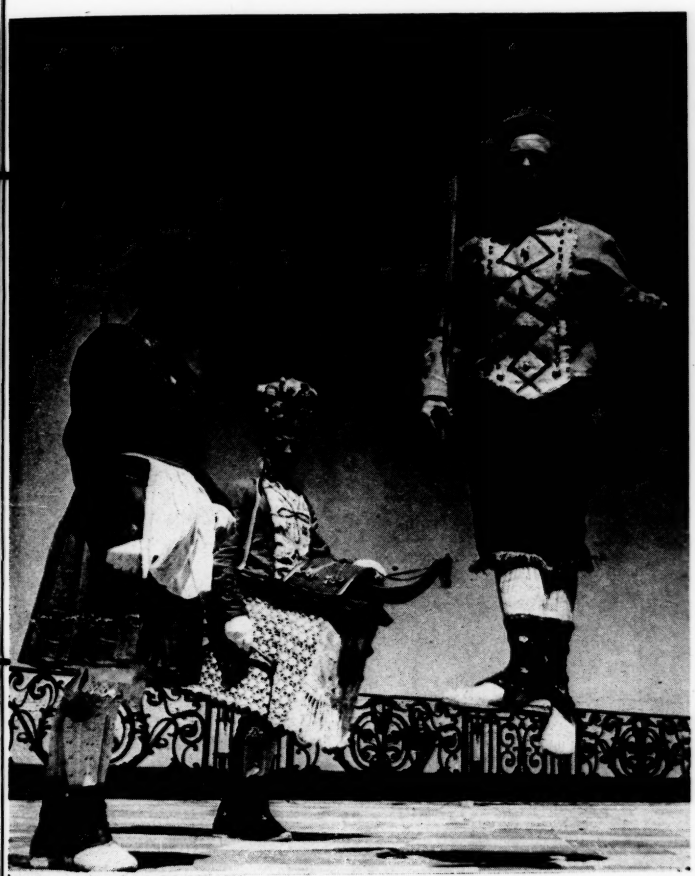
The *Farandole* is followed by the real entertainment of the day, but first, the ballet, surrounded by the whole population is danced within a circle traced by Tcherrero. There is a succession of marvelous *pas seuls*, which are but a prelude to Zamalzain's final spectacular effort, the *Danse du Verre* or *Godalet Dantza*.

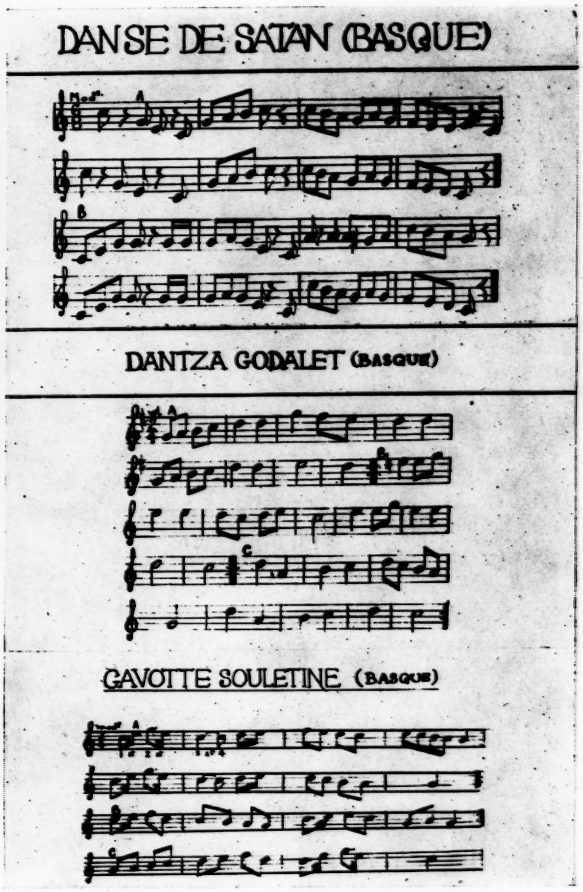
A glass full of wine is ceremoniously placed in the exact center of the circle by the Koblari, who is a wise-cracking master of ceremonies. Around this glass Zamalzain dances the traditional steps, then, planting his left foot upon the glass he makes the symbol of the Basque solar cross in the air, with his right foot, bounds as high as possible and returns to earth without moving the glass or spilling one drop of wine.

This spectacular *Godalet Dantza* though now performed chiefly at La Soule, in the region of Mauleon, shows variations in other versions. The foregoing description is probably the fullest. The usual mode is, like the equivalent English Morisco or Morris dance, restricted to the five principal dancers.

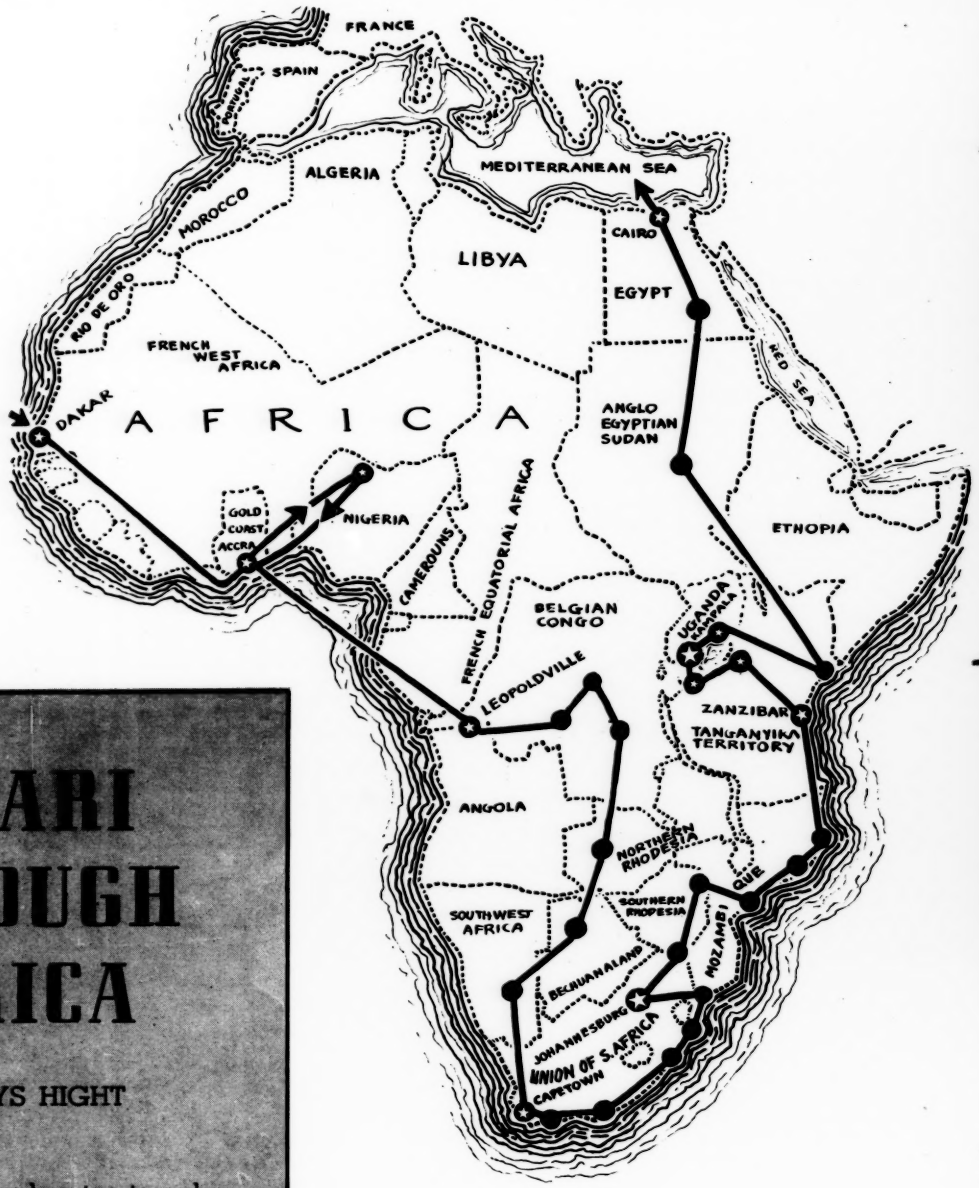
Here is the modern outline of the numbers. There are six figures, preceded by the *entree* and followed by the sortie. For this *entree*, the music of the traditional *Danse de Satan* is used, followed by polka steps and *entrechat* (not the stage form). The first figure is the *Erdiska* with *sauts Basques*. In the second figure, the *Tcherrero* executes the simpler dance over the goblet. These steps are accompanied by the music here printed. The third figure is the same as the first, now danced by the *Gattia*, also "over the glass" but not resting on it or touching it. The fourth figure is done chiefly by the *Cantiniere*, following the *Gavotte Souletine*. The fifth figure is the high spot; in it the Zamalzain does his spectacular "*au dessus* du *verre*", though in these days he seldom attempts the feat of the instant touch on the rim. In the last figure, the sixth, the first steps follow the first figure; in the second all the dancers approach the glass, using the polka steps, circle and lateral steps, and after executing other steps, make their *sortie* to the same tune.

All the current Basque dances contribute their principal steps as subsidiary steps in other dances; and a simple dance form may be used to frame a more difficult or more spectacular dance.



LA GODALET DANTZA (Danse du verre) or "DANCE OVER THE GLASS". The Tcherrero does his dance 'over the glass', showing the traditional saut. At left, la Cantiniere watches; at the back is Zalmazain.

Three distinctive examples of Basque music for dancing described in accompanying story.

folk dance is . . . . AFRICA



SAFARI THROUGH AFRICA

by GLADYS HIGHT

American dance educator travels the veldt and African jungle in search of the dances of Africa . .

The article herein, part of larger volume soon to be published, is copyrighted by the author, Miss Gladys Hight.

EDITOR'S NOTE:

Somehow, the call of Africa sounded in far away Chicago and led the adventurous Gladys Hight on a pilgrimage of more than 15,000 miles, as indicated by the map, through darkest Africa. Zestful and unafraid to see and learn, Miss Hight saw a story in dance which will appear in a book she is in process of writing; this is an excerpt from that forthcoming book. The accompanying map tells the tale of the journey. She flew from New York to Lisbon, thence to the Canaries and landed in Dakar; from Dakar, she touched in the spots indicated: Accra, Leopoldville, places in Northern Rhodesia and Bechuanaland, Capetown, Pt. Elizabeth, Lourenco Marques, Mocambique, Zanzibar, Tanganyika territory, Uganda territory, East Africa, the Sudan and Egypt. From Cairo she flew back to New York via Greece, Italy, France and Ireland.

GLADYS HIGHT in the Uganda with natives of the Bakonju tribes. Mountains of the Moon in the background.

On my safari through Africa I had seen so many native tribal dances, up and down the West Coast, in the interior and on the East Coast, I had begun to get the feeling there was nothing more to be seen — and then I went to UGANDA.

I engaged an automobile and chauffeur in Kampala, the only European town in Uganda, and from there started out over one of the most beautiful journeys that I have ever made. Each day disclosed varied scenery: woodland meadows, hills marked to the very top with patchwork squares of cultivation, bamboo forests, mountains of the Rewenzori Range with their snow-covered peaks, ravines with swiftly flowing streams, wild banana trees with tiny grass huts hidden among them.

In the Northwest corner of Uganda in the tiny native village of Fort Portal, the District Commissioner (British) called on me in my thatched-roof hotel. He had just received a message from the Governor General in Kampala instructing him to command the native tribes to dance for me. Other than in Kampala, there are no telegraph or telephone communications throughout the entire country of Uganda, therefore this message had to be brought by automobile.

The District Commissioner said that he had sent an Escari (native messenger) to the chief of Bwamba telling him that I would arrive in his country of Bundibugen within two days and that he must have his Bakonju people dance for an American lady. The District Commissioner said that he also thought that I would be interested in seeing the Pygmies, and that he had also told the chief of Bwamba to send several Escaris into the forests where the Pygmies hide. I was very excited when he told me that these Pygmies still live in trees and shoot their game with poison arrows. He apologetically said that I would have to purchase two hundred pounds of salt as a persuasive means of enticing them out of hiding. I told him I would gladly give much more than two hundred pounds of salt, but he said, no, as he did not wish to spoil them.

To reach the country of Bundibugen we had to cross the Mountains of the Moon, and this in itself was a glorious experience. The natives we began to see along the roadside were quite changed in appearance, from the Banyoro people near Fort Portal. Their skin had a great deal of copper color in it, and they were all but completely naked. The women wore large silver necklaces and the men often had animal skins around their heads. Most of them had beautiful physiques and lovely white teeth. We tried to photograph them but they would run into the tall elephant grass and hide. With many smiles and friendly gestures (and some little gifts thrown in) we managed to get a few pictures of them.

In approaching Bundibugen I heard drums and strange sounds of the pipe reed and I could see great crowds of natives with high feathers on their heads, some with shields in their hands, some dressed in skins, and some in white drawers. There were about fifty natives already dancing with about three hundred black spectators standing about in the

On the Gold Coast. The subjects are unaware that a picture was being taken, so Miss Hight shot them in great secrecy. The drummers are sitting in front of a chief's house, drumming off evil spirits.

(continued)

grass. The chief dressed in a long white robe greeted me, and as he spoke a little English I was enabled to convey to him that I must first go to a "rest house". He escorted me across the long green savannah to his house which was enclosed in a beautiful hand woven straw fence. I went into this large compound which enclosed several small glass huts and in the inner port I met his black wife, who was dressed in a long green tunic. She had a beautiful smile and she graciously escorted me to another very small grass hut and there on the floor was dug a round hole. I had seen this before in Japan so I had my bearings.

I approached the dancers and stood among the blacks watching the slow shuffle of the Bunbiguo people. They did a few stamps now and then as they went around the drummers who were squatting in the center. Paint on their faces, strange feathers and animals on their heads, bits of fur used for breechcloth, heavy breasts bobbing up and down, sweat hitting you in the face now and then and the mesmeric rhythm of drums — that is the dance of the Bamba.

The chief escorted me through the mass of black natives to a large clump of palm trees under which stood fifteen tiny pigmies. These were clad in bits of leopard and monkey skins and three old men with wrinkled faces which resembled those of chimpanzees, carried large bows and arrows. The men's bodies were covered with long black hair and their walk and gestures were monkey-like in the extreme. The chief had told them they must dance for me and the women began to sing and wave their naked bodies from side to side and the men "danced" up to me looking straight ahead. Their heads reached about to my waist line and their gestures were obscene. I found the pygmies most repulsive. So I had my chauffeur take the two hundred pounds of salt out of my car and give it to the chief with my compliments.

* * *

Witch doctors of the Bakumas tribe in weird ritual dance, casting out evil spirits.

DANCES OF THE BELGIAN CONGO

Through the newspapers in Leopoldsville which interviewed me, I was invited to witness the only native dancers in Leopoldsville. This group is from the west coast, north of the Congo and is slated to be taken to Belgium for exhibition when they have been well rehearsed and organized into a dancing troupe. The dances are absolutely the same as they have been danced in the bush for hundreds of years.

The dancers were told they were to perform for an American and were called to one of the houses in the native village. The village is not open to white people after dark; neither are the negroes permitted to leave it at dusk unless they have a pass. A pass is given to only those who are employed outside the village.

This dance was held on Sunday afternoon so I entered the village with the newspaper men and, of course, my guardian angel, Josee.

The village was really pretty. There were many blocks of narrow streets. The huts were all in a stockade or fence made of bamboo poles. Inside the long fences which completely surrounded each block you could look into the yards and see the intimate life abounding in the straw huts. Some were sleeping on their mattresses or straw; some were engaged shaving heads; others were sitting on their haunches doing nothing in particular and one woman had a breast which hung to her waist, at which a baby was nursing. The whole village was spotlessly clean. None of the filth in which I had been compelled to live at Accra. The streets and yards were shaded by palms and other beautiful trees and bushes of hibiscus were blooming everywhere. The straw-colored round roofs of these little native houses against the green trees made a really lovely picture. All that I had hoped for in a native village come true.

We entered one of these houses and were given chairs in the court yard. Soon the dancers came out. The men and women had their legs painted blue almost up to the knees. There were white dots on the blue, attractive pattern. They wore headgear of gray feathers and carried a stick with long hair at the end, in the left hand. This I learned was the tail of an Ox. In their right hands they carried a sort of a bone-

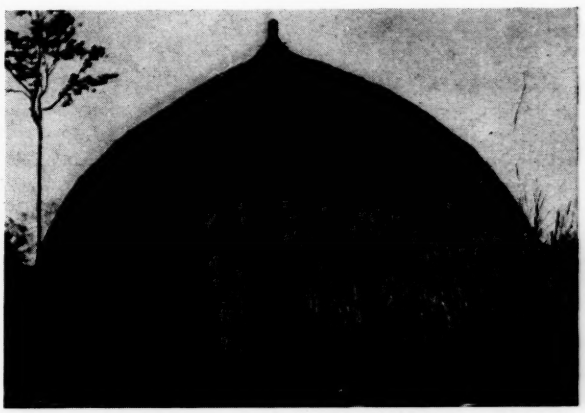
A Witch doctor of the Belgian Congo.

1. About 4:00 o'clock in the afternoon, the dancers emerge in groups from the forest. They have been there in hiding for several months, learning their dances in secret. They advance in silence and place themselves in the middle of the village square. They neither speak nor touch, nor shake hands with anyone. They have been fasting all day. This is a precaution, because many people coming from the forest may have been rubbing their hands against the fetishes, and if they shake hands with them, it may make their dances unsuccessful. They never eat before they dance, so that they may dance and jump better.
2. COSTUMES
   The men wear shorts and a hat decorated with bird feathers. The women wear small skirts on top of which they have tiger, lion, antelope and other skins. In their hair they wear feathers. The bodies of all are painted with NGOLA (red ochre) and spotted with white and blue. They all hold a small stick in their right hands and an oxtail in the left. They gesture with these throughout the dance. These gestures indicate that the dancer defies all the difficulties he may encounter (because some jealous comrades may have buried fetishes near where the dancers are performing). It it usually the young men who never enter the forest who do this, as they are afraid that the dancers will win away their wives, when the wives see how well the dancers perform.
3. THE DANCE
   The dancing always starts with BAHASA (twins).
   Twins are considered as spirits — that is, when the first song of the dance, is heard, the spirits of the ancestors who bear the name evoked, are supposed to respond. They chant without moving, only swaying back and forth. They are convinced that spirits are present and able to hear them.
4. BOSAKO (instructions of the chief dancer) begins.
   4 to 6 men detach themselves from the group and pair off in twos. Then the chief dancer, who stands at the head of the group on the left side, shouts out his orders

please turn to page 46

handled rattle in which was a small stone. At times during the dance they used this and actually made it sound like castanettes. There were a small drum, calabash, and long stick upon which 3 natives beat out the varied rhythms. All the dances, however, were accompanied by song. The songs were a sort of chant, mostly in minor key and sometimes the female voices carried a close harmony.

The first dance was more a chant than a dance. They were all seated in a circle, squatting face in, and as they chanted, one at a time rose and formed two lines, one behind the other. They moved with wide spread legs, knees bent, patting the ground two times. This was called "BAHASA" (Twins). The movements throughout all these dances were so similar and the songs being most important, I think if I give you the description of the entire thing as it was given to me in French it will prove most interesting. The native told it in his quaint way, and it was taken down for me by my interpreter, Josee. As you will see, it is filled with superstition of the fetish beliefs.



Typical of the dwelling Miss Hight found on safari through the Congo.

part 1
THE ESCAPE

COMMUNE D'IXELLES

DIPLÔME

Madame Doris Niles

Facsimile reproduction of certificate given to Doris Niles in recognition of her services in appearing before the community of Ixelles in Belgium. Note the date, April 5, 1940. Only a few days before the Nazi steamroller began to turn in the direction of Holland and Belgium.

SOCIÉTÉ ANONYME DU CASINO DE LUXEMBOURG

Le Conseil d'Administration prie Messieurs les membres et leur famille de bien vouloir assister le SAMEDI, 16 mars, à 20 h. 45 au

Grand Récital de Danses

donné par

DORIS NILES

et ses deux partenaires

SERGE LESLIE et ERASTE TOURAOU

avec le concours de

Mademoiselle GEORGETTE MAEBE, pianiste-virtuose,

ainsi que

Josée Sann

dans ses Chansons Françaises.

Luxembourg, le 13 mars 1940.

Le Conseil d'Administration.

L'entrée est strictement réservée aux sociétaires, qui sont priés de se munir de leur carte de membre ou de la carte supplémentaire et de la présenter au contrôle

Facsimile reproduction of the final program of Doris Niles in Europe. This performance was at Luxembourg, the 13th March, 1940 and she used the green and gold Directoire loge where Franz Lisst's piano and photographs were kept. This was the theatre where Lisst made his last appearance before he returned to Weimar and fatal illness.

The leading characters in the adventure of the "MIRACLE LIBRARY", Doris Niles and Serge Leslie, as they appear in the Sevillanas.

the miracle
of the European adventures NILES and SERGE LESLIE famous collection survived

by PAUL V. FRANCIS

It was 1939 and one of those beautiful, clear, warm mornings that come to Paris in the early winter. The kind of day that makes you realize once again that Paris is the most wonderful city in the world and you are so fortunate to be there at that particular moment and able to enjoy its beauty.

But for Doris Niles and Serge Leslie, two young American dancers, there were important decisions to be resolved, and as they sat at breakfast, they lingered over that last cup of breakfast coffee. They both could not help but feel resent-

ment at diplomats, warlords of ambitious nations and all those hysterical leaders who were by their very actions and utterances forcing them to make decisions which would very easily disrupt their whole way of life. The universal feeling that was gripping many people in many lands at that moment as the dark and fearsome clouds of war rolled up so ominously seemed a very personal thing to them and they knew that before the day was over they would have to decide as to their own future as artists and as people.

Their manager, Maurice Dandelot, was anxious to know what they wanted to do about their winter plans as he had contracts to be signed and both Doris Niles and Serge Leslie were one of his most popular attractions.

"Well Serge, what do you think we should do?"

Serge remained in thought for a few moments before he replied. "Well, my dear, I think we should first decide if we want to go back to America or stay here. So I think we had better decide if we want to go home or not."

"Heavens, no." Doris almost laughed. The idea of going back to America seemed so amusing.

"So we will stay." Serge smiled. He felt relieved as he did not want to go back to America either.

"Well, Doris, I talked with Dandelot yesterday and he is worried about our tour. He has some wonderful plans for us. Monte Carlo at the Opera and Cannes and places like that. It should be interesting."

"Then let's go." Doris was like that. She loved to dance and any new venture always was irresistible. "I really don't care what we do just so we have our usual winter tour."

They both were silent. The winter tour was important to them. Six years before, shortly after their marriage, they

library an account of American Dancers DORIS prior to the WAR and how their the catastrophe . . . in 2 parts

had their first tour together and every year since they looked forward to it. In short, they were unashamedly sentimental about it.

So they talked about their plans.

By the time they went to Dandelot's office for their appointment they had not made up their minds. Both Doris and Serge felt it would be wiser to have him advise them. Dandelot had proven himself not only an astute manager but a very good friend and they had the highest confidence in him.

Maurice Dandelot received his American friends with pleasure but is was plain to see he was depressed. They talked of the times and the rumors of war.

"Doris, I don't know what to say. I would love to make you make your usual tour and as I explained to Serge yesterday I have some wonderful engagements lined up for you this year. It is very difficult for me not to have you go out as I planned, but yet I don't want you to get into trouble. I am quite positive there will be trouble. That Hitler has ideas about France and I think he will not be satisfied until he goes through with them. As long as you are Americans there is no reason why you should become involved in it."

"But Maurice, neither Serge or I want to go back to America. We love France and would like to stay here. After all France has been home to us for many years and we owe much to your wonderful country."

"Yes, my dear, I know that, but you fortunately don't know what war is like. I went through the last one. Artists had a terrible time. Everything stopped for so long, and the long tours you are used to would have to come to an end. Concert business always suffers during a war."

"Well, then, Maurice, what do you advise,"

"I have a letter from my good friend Gustave Libeau of Brussels. He is looking for attractions of good calibre. He has wonderful contacts in Belgium and I think it would be interesting for you to sign with him. He will give you a tour about as long as our regular winter tour. Who knows what will happen in the meantime?"

"But what about Belgium in case of war?"

"Serge, I think the Germans will leave poor little Belgium alone. You know in the last war they made grave mistakes about that country. I think this time they will be more careful".

By the time they had left Dandelot's office they had signed the necessary papers for the Belgian tour.

Gustave Libeau arrived in Paris a few days later and all contracts were signed.

While both Doris and Serge felt rather sad about giving up their French tour they had to admit there was something about this change of their usual schedule that was most exciting. While they had played Belgium engagements before they had never had a tour in that country. This time they could indulge their hobbies in a new country. Doris collected antique jewelry and every free moment she had away from the theatre was spent brousing in out-of-the-way shops. While Doris was busy with her hobby Serge was on the trail of dance books and memorabilia. Friends in the various cities they regularly visited always had clues for them. Both collections had grown through the years and each had prizes they valued most highly.

In packing they decided that the best thing to do was to plan as if war was inevitable, and to take the things with them that they wanted to keep. Of course extra baggage on a tour is impractical and in the times of the 'phoney' war it was unthinkable. Doris took one small case of jewels and Serge packed a box with his rarest books. Of course they both cheated a little bit and if they found an extra spot while packing a book or other bibelot went into the precious space. All of the rest of their possessions were carefully packed and left in the apartment they would never see again.

Serge could not help laughing over the preparations and his anxiety about the books when he thought back to his student days in Chicago. During (*Please turn to page* 57)

Teaching with Films Comes

ALBIA KAVAN demonstrating TROIS RELEVÉS, the Cecchetti as shown in the film "BALLET

A NEW organization, Movement Associates, has been formed for the express purpose of producing dance films. The production schedule will eventually include all kinds of dance films, for such varied purposes as recording choreography, experimenting with choreography especially for the camera, and teaching dance. The last-named kind of film is first on the schedule and three such films have been made to date.

The first film, "Ballet Technique, Lesson One", with Albia Kavan demonstrating, is based on the Cecchetti system of teaching, using his style, and his planning of the work so that the same general movements are given each Monday, a different set each Tuesday, and so on. This film is based on the Monday class, but in order to show less *barre* exercises in the later films (the *barre* varied little from day to day) the major portion of this film is devoted to *barre* work. The first four *port de bras*, an unsupported adagio known as the *trois relevés*, some center work jumps, and the Cecchetti curtsy complete the film. Much use is made of slow motion close-ups to show precisely what the feet are doing during each exercise.

"The Highland Fling", the second film completed, is demonstrated by James Jamieson, formerly of the national company of "Oklahoma", and currently doing the leading dance role in "Brigadoon", for which he assisted Agnes de Mille in staging the dances. Mr. Jamieson has won 119 medals and 19 trophies for his Scottish dancing and has taught a great deal. His system of teaching the Highland Fling breaks the dance into eight steps, which are shown in the film in great detail, again utilizing many slow motion close-ups to show the precise action at any moment.

The third film completed is "Spanish Technique, Lesson One", for which the teaching method was devised by La Meri, the world-famous ethnologic dancer, and demonstrated by La Meri and Peter di Falco. This film shows basic arm and foot movements, several different body carriages, and three *coplas* of the Sevillanas, which are performed by La Meri and Peter di Falco, with a sufficient analysis of the steps in close-ups and slow motion to enable one to learn them from the film.

These films have been shown to several gatherings of dance teachers and to the assembled student bodies of Bennington College and Jacob's Pillow University of the Dance. At all these showings enthusiastic comment greeted this new departure in teaching methods. Many people have long realized that visual aids in teaching are helpful and cut down the learning time for any subject. No one had applied the film method of teaching to dance in as thorough a manner as Movement Associates, however, even though many dance teachers are already doing films of their individual students to let them see their own progress from time to time. No exact method of using these films for teaching could be considered the only one, although several are suggested. The teacher may use them only for her own study, or she may show them to a class and then teach the material shown in the film for several weeks, after which she may show them again to let the class see how much progress they have made. The films are not in any way intended to replace the teacher, whose guidance in the classroom is necessary at all times, but are intended simply to show her and her students the particular style of dance being studied as it is performed by a dancer of high professional caliber.

Films planned for the near future include a modern dance class, several more folk dance subjects, the remainder of the Cecchetti classes, and many ethnologic dances, such as Hindu, Oriental, and Central and South American. Information on the completion of these films, as well as the prices for buying or renting all films may be had writing to Movement Associates, c/o Rex Cooper, 470 Second Avenue, New York 16, N. Y.

The intrepid individuals who feel that they are qualified to undertake such a project as outlined for Movement Associates are Albia Kavan, Rex Cooper, Jess Meeker, and Dwight Godwin. Each brings to the production of dance films a variety of experience, all adding up to a well-rounded producing unit covering all phases.

Albia Kavan, originally a student of Hazel Sharp of Chicago, was once prima ballerina of Lincoln Kirstein's Ballet Caravan, and later was in Ballet Theatre for for four years. Recently she has toured this country, the West Indies, Central and South America with the Markova-Dolin Company. She has also appeared with Edwin Strawbridge and in several musical comedies. Add to the above wide experience a pair of faultlessly photogenic legs, a very pretty face, and a clean sharp technique, and you have a ballerina for motion pictures. Miss Kavan is not only appearing in those films that deal with ballet, but is also acting in an advisory capacity on the scenarios and art direction of all the films. She is, to her own amazement, also a stern budget master for this struggling company.

Rex Cooper's dance experience is almost as varied as Miss Kavan's, and includes a great deal of training in Ted Shawn's University of the Dance at Jacob's Pillow, where in in 1945 and 1946, along with Miss Kavan, he headed the Ballet Department. His professional activities include several seasons with Ballet Theatre and the Western Hemisphere tours of the Markova-Dolin Company. He is currently in "High Button Shoes", the highly successful musical comedy with Jerome Robbins' choreography. Mr. Cooper will appear in the ballet films, and will also demonstrate the Trepak from "Aurora's Wedding", a dance that he has performed with great success with various com- (*Please turn to page* 56)

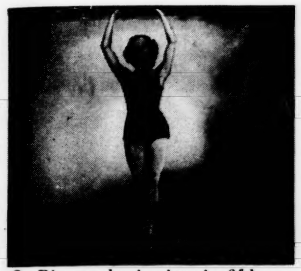
to DANCE

unsupported adagio, TECHNIQUE, LESSON I".

all photographs by DWIGHT GODWIN

1. Stand in 5th position, left foot front, arms in fifth.

2. Execute *grand plié*, arms moving to *demi-seconde*.



3. Rise to *demi-pointe* in fifth position, arms in fifth *en haut*.

4. Return heel of right foot to floor, raising left foot to *cou de pied*, lowering arms to *seconde*.

5. Continue lowering the arms, while raising the foot slowly to *passé*.

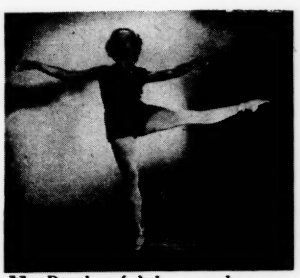
6. Position of the foot while going through *passé* to *developpé en avant*.

7. *Developpé en avant; relevé.*

8. Lower the foot to the *tendu* position front.

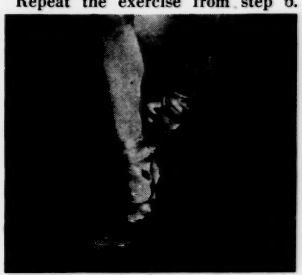
9. Return the foot to the *cou de pied*, arms to fifth, *relevé*. NOTE: Repeat the exercise from step 6.

10. Raise the foot to *passé* in preparation for *developpé à la seconde*.



11. *Developpé à la seconde*, arms in seconde, *relevé*.

12. Lower foot to *tendu* position *à la seconde*. NOTE: Return foot to *cou de pied, relevé*, as in step 9, and repeat to step 12.

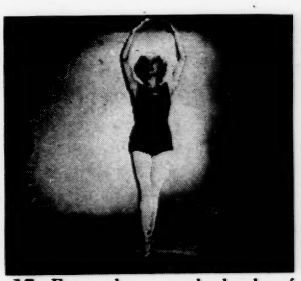


13. Return the foot to the *cou de pied, relevé*, in preparation for *developpé en arrière*.

14. Lower the heel and start the *developpé en arrière*.

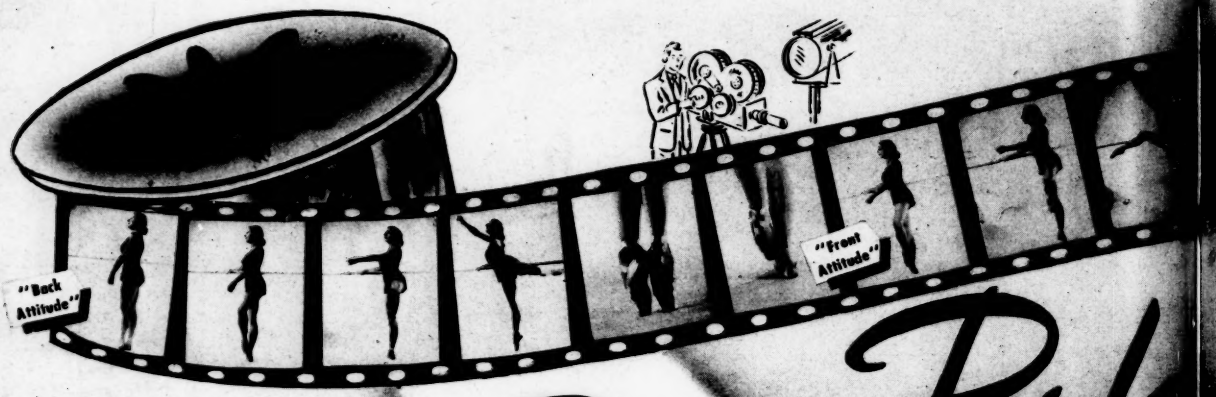
15. *Developpé en arrière*, arms *à la seconde, relevé*.

16. Lower the foot to the *tendu* position *en arrière*. NOTE: Repeat the *developpé en arrière*, this time raising the arms to fifth *en haut*.



17. From the second *developpé en arrière*, lower the leg directly to fifth while remaining in the *relevé*, arms in fifth *en haut*.

18. Lower the heels to the floor, simultaneously lowering the arms to fifth *en bas*.



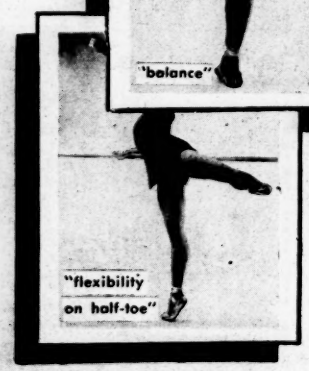
● ALBIA KAVAN, former soloist of the Ballet Theatre and the Markova-Dolin Company. Miss Kavan, wearing SELVA Toe and Ballet Shoes, executes the familiar "Back Attitude," "Front Attitude" and "Changement de Pied." The stills on these pages are from the educational film — "Ballet Technique, Lesson One," produced by Movement Associates.

Star Perfo

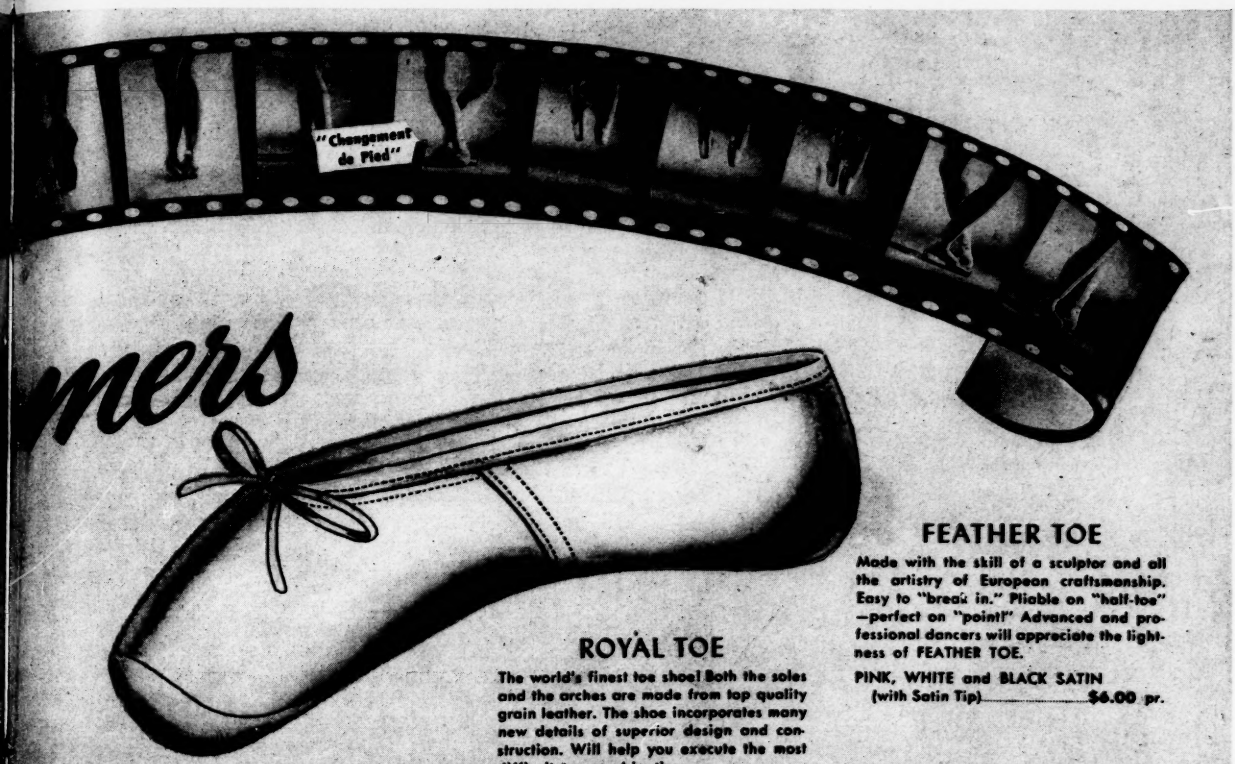
OF
Stage, Screen
and Studio

Prefer SELVA

TOE AND
BALLET S



● In the above photographs Albia Kavin superbly demonstrates the outstanding performance possible, to both student and professional, while wearing SELVA Toe and Ballet Shoes. These remarkable dance shoes are designed for extreme freedom of movement, comfort and beauty. They are excellent on "point" — perfect for "balance" — featherweight for "lightness" — supple for "flexibility on half-toe" and built strong for the "firm toe position!" Yes — the theatrical genius of SELVA craftsmanship has found true expression in these Toe and Ballet Shoes.



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SELVA & SONS, INC.

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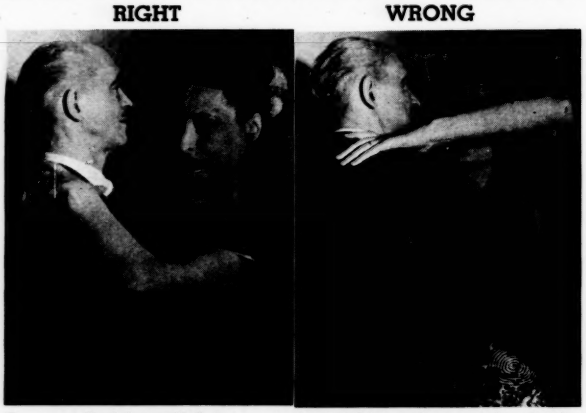
Line of Arm in leading (man's left arm and lady's right arm)

RIGHT WRONG

"The things you see on a ballroom floor these days, REALLY, my dear!" It may be a leper or a deadly mamba the Butlers are focusing on; their sang froid hardly deserts them, but the expression in the clenched fists clearly expresses their combined attitude toward the object just out of the line of the camera.

It is the Lady's prerogative to maintain a balanced body line and an extension at the ankle so that in following she may keep her foot in the clear and out of the line of the leader's foot.

RIGHT WRONG



As a method for self-defense, or for jabbing other couples in the beam, that raised elbow is hard to beat. And you can always lean on it and weep; you will anyhow when you get a charley-horse in the upper hams from maintaining that Ionic pattern.

Position of man's right arm and lady's left arm in leading and following

RIGHT WRONG

THE BALLROOM PANORAMA

By ALBERT and JOSEPHINE BUTLER

witty, unaffected, great stylists, the popular ballroom teachers and dancers ALBERT and JOSEPHINE BUTLER return to this column for a second year. Follow their monthly articles in DANCE Magazine for the first and last word in aspects of Ballroom Dancing.

HOW TO LEAD and HOW TO FOLLOW

"COMFORT" — sort of a mundane word — not specially what one associates with the gaiety and glamour of dancing — and yet, when we asked some of the best dancers we knew what quality they had learned to prize most in their partners, they answered with just that simple word, "comfort". And, we think, you'll agree that having a partner who doesn't weigh you down, throw you off balance, bump your knees, kick your feet, push your arms out of joint, or clutch your hands, is the nearest you can get to heaven on a dance floor.

You have to face it — unless your body is in good balanced lines — unless you have good carriage — you're going to be guilty of doing one or two or all of the discomfort-making things we've mentioned. So, the more nearly you can maintain balanced alignment — to that degree will you be on your way to being an ideal partner.

Next on the list for special attention for good leading and following are those points where the two bodies come in contact — the chest, shoulders and arms.

For comfort and grace the head, shoulder girdle and arms

Uh, uh. At the sound of the gong, SOMEBODY's pet corn will be peeved. Lady, if you don't want mashed toes, get that foot the heck out of the range of the guy's shoe or you'll rue the day you left home.

must be free of strain and rigidity. Try balancing a fairly heavy weight — perhaps a chair — with your arms overhead. The important thing is to keep the head stretching upwards and the lower ends of the shoulder blades working down. This will place the power in the center of the body, leaving the head, arms and shoulders released and free.

The man's chest initiates the lead. The woman must keep her abdominal muscles firmly drawn back towards her spine, so that she can quickly respond to the slight pressure of her partner's right hand.

Special — For the Man

Now let's see what happens when we take partners. In the ideal dance position, the woman is practically in front of the man. There is light chest contact. Each partner is looking over the other's right shoulder.

The man's right hand is placed on the lady's back, across the spine, just under the shoulder blades. The heel of the hand is on one side of the spine, the fingers on the other. It is important to keep the hand flat, not cupped. If the distance from the right shoulder joint to the right hand is kept constant, and a skillful leverage action of the hand is used — slight pressure of the heel of the hand for right turns; slight pressure of the fingers for left turns; your lead will be very definite.

The right elbow should be maintained slightly above the level of the hand. Be careful, however, not to raise the shoulder tip. In the ideal partner relationship the man's right arm should lightly support the woman's left arm. The lady's arm follows the curve of the man's arm. This is as important esthetically as functionally. Jutting elbows make ugly angles and destroy all illusion of beauty.

The man's left hand should never be used for leading. No one who has recourse to pushing with his left hand in order to indicate where he wants to go can be considered a good dancer. The line of the man's left arm and the woman's right arm should be straight from elbow to knuckles, with no break at the wrist, either forward or backward. Bent or broken wrists are hideous and can ruin an otherwise perfect picture. The main contact between the man's left and the lady's right hand should be at the wrist. This leaves the hands free to rest in soft, graceful lines, with the fingers of the one hand curving in relaxed lines over the fingers of the other hand.

The elbows should not be held out rigidly from the body. Stiff, akimbo elbows are an invitation to mayhem if you get bumped. Let there be give and flexibility, so that you can absorb any knocks which come your way.

Special — For the Lady

Now let's turn our attention to the feminine half of the team. The way the lady uses her left hand is just as important as the way the man uses his right. The hand should be placed flat upon the man's right shoulder — well up toward the neck — the thumb in front of the shoulder and the fingers toward the back. The palm should maintain a firm position on the shoulder girdle, as though glued to it, *with the fingers relaxed*. There is an enormous difference between a glued palm and clutching fingers, as any man who has found himself half-throttled in the course of a dance can tell you.

Just as the man's right arm must maintain a constant distance from shoulder to hand, so should the lady's left arm maintain a constant distance from shoulder to hand. Any slackening in the arm line on the part of either leader or follower must be compensated for by the partner. The man's lead becomes wavering and unsure; the woman becomes skittish and unbalanced.

Where there is an extreme disparity in a couple's height, slight adjustments may have to be made in the arm lines, but basically the rules remain the same.

Correct position for the man's right hand and arm, across the spine, under the shoulder blades.

Incorrect position for leading. The man is pushing with his left arm instead of leading with his chest.

The question is what gentleman would do such a thing to a lady. It may be months before the lady regains the use of that good right arm if they totter around the ballroom floor on a grip like this one for long.

Incorrect. Lady has broken line at waist; man is carrying dead weight, making leading difficult.

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Lydia Joel

Carnival at Baum's! They came in to try on some bongo drums and look what happened. Down front Ginger Phillips, niece of Ethel Phillips, who brings up the rear back of the counter, demonstrates a rumba in a grass skirt. Other Philadelphia dancers Elsie Stuart, Joan Pawlick, Virginia Tourigian, Joyce Ann Souder, Bernice Lampert and Marilyn Hagist. They are pupils of Ethel Phillips, Tommy Cannon and Catherine Littlefield.

Another Philadelphia Story

BAUM's famous theatrical fabric house dispenses more than brotherly love in that city famous for Brotherly Love

DEEP in the City of Brotherly Love, there rose from the early morning stillness, an unhallowed racket which would have caused the Quaker fathers apoplexy had they been there to hear. A small, but menacing woman stood outside the barred doors of Baum's great theatrical department store on S. 11th Street in Philadelphia at 7:00 A.M. demanding *entree* in no uncertain terms. Occasionally, Sarah Jane Farley kicked the door hard to show she meant business. We call her Sarah Jane Farley because that's not her name. She had driven in to Philadelphia from a small town thirty-five miles away where she not only lived, but left her mark on her little community as its sole and only dancing teacher. Baum's does not open its doors until 9:00 A.M. so shall we leave Sarah Jane battering Baum's door for the next two hours while we turn back the clock several decades and look at its stolid, uncheckered background?

Back in the pristine days of 1887, Baum's was a business contained in the original Mrs. Baum's little store, with its fabrics, bangles and gewgaws which she sold to theatrical producers. The theatre must have had a vintage 1887 season because that was the year Mrs.

Baum opened on S. 11th Street, the spot where it remains to this day. In those days, it did not boast a stock in trade which in its scope is today sufficient to completely outfit a super duper dance recital on a gigantic scale or a musical comedy; neither did it boast original Degas canvasses on the walls of its executive offices, nor an electric refrigerator in which the boss stored icecream and coca cola for the staff. But, the original Mrs. Baum got along just the same, so well, in fact, that in a decade or two, when her niece, Bertha Marks, started to make eyes at a shy, but attractive young Philadelphia salesman, one Jack Cohen, Mrs. Baum decided that what her store needed more than the country needed a good five cent cigar (at the time) was a partner. And so Baum's today is organized and run by Cohen *pere* and the three big boys, Norman, Jonas and Seymour, resulting from the union of Jack and Bertha.

★

Now, if you don't mind, it is 9:00 A.M. in Philadelphia and those members of the staff who approach the door are a little shaken at the sight of Sarah Jane, who has, in the meantime, been joined by her sister, Sarah Jo, standing at the door like Cerberus at the gate of Hell.

"I have a recital to give next Saturday in Fairbridge and I've lost two whole hours waiting out here for you and I've been up all night working on my recital!" announced S. Jane to the stupefaction of the assembled staff.

"And the longer she waits, boys, the top heavier the recital gets yet," cracked sister S. Jo, "so for pete's sake, open up and let's get going."

Sarah Jane turned her Juggernaut personality next on the approaching Norman Cohen and impatiently blared,

"I'm giving an *Undersea* ballet, a North Pole scene, an Arabian Nights interlude, the French and Indian War with taps, a trip to Mars . . ." S. Jane trumpeted on, outlining a pageant of the ages all to be seen in a dance recital at Fairbridge (no such place, kids) on Saturday next.

"And that ain't all," said S. Jo. to anybody who would lend an ear, "She only dreamed this up yesterday, for pete's sake, by tomorrow, I'm scared she'll be putting on an opera in 16 acts."

By this time, Norman C, a youth whose aplomb no amount of visitation from dancing teachers with illusions of galactic grandeur has ever been known to shatter, had opened the door.

"*Tout suite, madame,*" he trilled in a tone which implied his immunity to bombardment of the dancing teacher variety, and magnificently he gestured the Farley sisters into the store, and after them, the help.

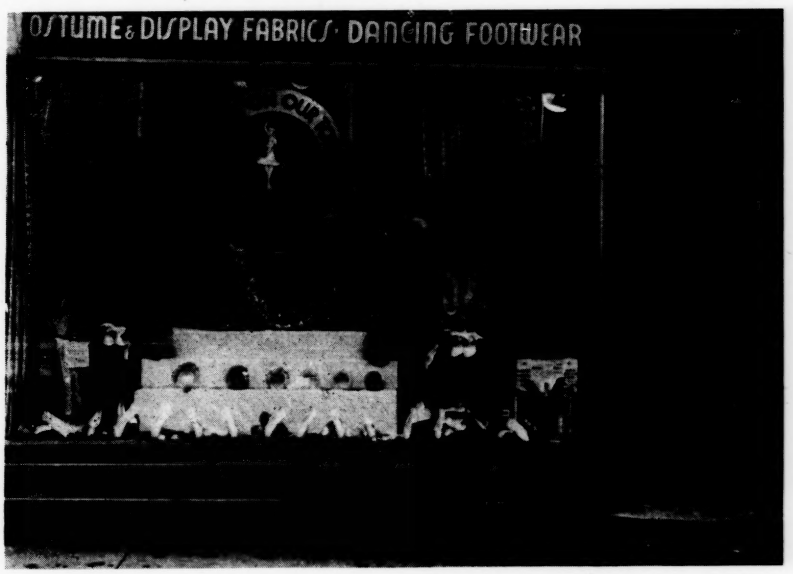
"I want," declared S. J. Farley, like a water hydrant opened up after a long, hot spell, "180 yards of fuchsia velvet, 50 pounds of off-purple flitter, ¼ yard of sheet metal, bronze, that is, 14 tambourines, the North Pole, 8 tomahawks, 16 pairs of tights, 14 pairs of lights, batons, rompers, ostrich plumes in charcoal, 8 planets . . ." S. J. mumbled on while Norman C made notes and issued orders to the hovering staff in a manner to suggest that he had been born to juggle with four hands.

". . . helmets, saris, outer Mongolian wigs, 35 pairs soft ballets in sizes umpteen with silvered toes and gilded heels, 10 jars Anglo-Egyptian body make-up, etc. . . ." S. J. oozed happily on.

P.S. The five and a half-hours dance recital of the Farley Academy de Danse in Fairbridge went on next Saturday on schedule,

One of Baum's showcases looks out on S. 11th Street. Behind this conservative facade there is usually a lively show going on.

Lydia Joel



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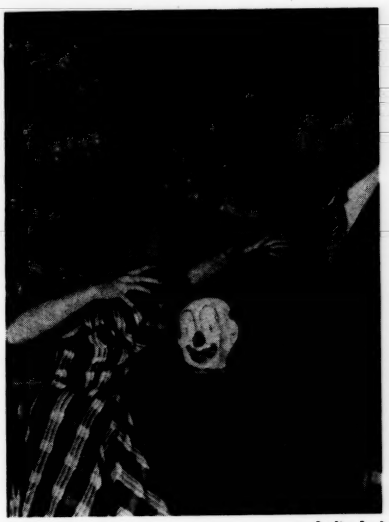

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Having done our tiny bit in cementing human relations, we will therefore toddle on down to Baum's to gander at the passing show, from which vantage point you could hardly hope for a better view.

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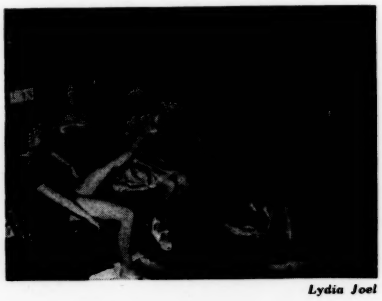

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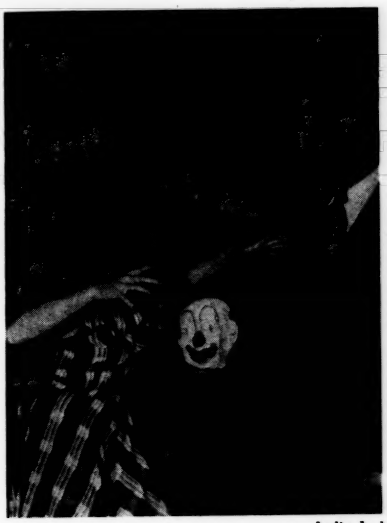

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choosing a school because she felt that her choice of a school might offend the others — who are all customers here, after all."

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Having done our tiny bit in cementing human relations, we will therefore toddle on down to Baum's to gander at the passing show, from which vantage point you could hardly hope for a better view.

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Reviewers' Stand

PARIS OPERA BALLET
Montreal, P. Q., Canada
September 10-13

The often maligned ballet of the Grand Opera of Paris won an ovation in Montreal to open its American tour. Although *Lifar* will not perform, it was also a personal triumph for him, for enthusiasm greeted his appearances in curtain calls after each performance. The French government's sponsorship afforded one of the most brilliant theatrical events ever seen in Canada. Sol Hurok, among those present and in fine fettle admitted THIS was the greatest event in ballet ever.

As respectably orthodox an institution as the Paris Opera could not be expected to overthrow the chronic despotism of its choreographers, and the usual fault of ballet repertoires when limited to the work of one man or related works. Lifar dominates the Paris Opera ballet repertoire; most of its music is French, ranging from the classical Rameau, through Victorian Messager and Lalo, to contemporaries Jolivet and Sauguet. The latter's *MIRAGES* is one of the strongest scores in the repertory.

In the futile but inevitable comparison with American companies, French ballet can furnish a lesson in charm and elegance, even if not in technical strength or bravura. Attention to detail, particularly in delicate *port de bras*, with a perfect chic in general appearance, are dominant factors. Ensemble is good and the company is young with a freshness of approach and interest in its work. The music and choreography they negotiate is also more extensive and complicated than those of standard popular ballets.

Yvette Chauvire and *Michel Renault* are the unquestioned stars. *Christiane Vaussard* and *Micheline Bardin* have, like Chauvire, a very feminine approach. As premier danseur Renault is superb and is ably supported by *Roger Ritz. Max Bozzoni* and *Alexandre Kalioujny.*

The standards of the male dancers are above those of their partners, sometimes eclipsing them in polish and projection. More stress on accessories of dance than in actual technical virtuosity is evidenced, but the members of the Paris Opera Ballet are perfect emissaries of French manners and fashions. Among the younger dancers *Denise Bougeois* and *Madeleine Lafon* are to be specially commended.

Weakest ballet to be seen was THE KNIGHT AND THE MAIDEN which opened the tour, with excess of pantomime and aimless libretto. More abstract works, such as SUITE IN WHITE or CASTOR AND POLLUX show the dancers at their best. A heroic task was managed in adapting the ballets to a stage so unlike that of the Paris Opera: indeed almost any stage the company will dance on in America will fall short of its home stage. The decors and costumes exhibited were uniformly magnificent. The Paris Opera Ballet is truly a national company and evidences integration and coordination as an example of the best in French tradition.

Francis A. Coleman

★

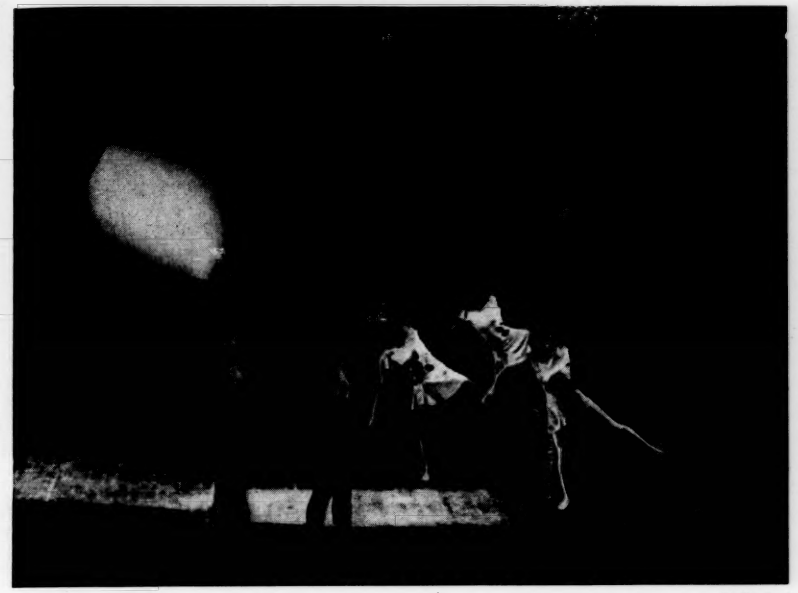
Dwight Godwin

Performance pictures of new Doris Humphrey composition, "Corybantic" danced by Jose Limon and company at the American Dance Festival at New London, Conn. in August, 1948.

AN AMERICAN DANCE FESTIVAL
August 13 thru 22, 1948
Palmer Auditorium
New London, Connecticut

Some hitch-hiked, some drove up in glistening convertibles; some came out of love for the American Dance; others because they were curious to see "Miss Hush" (Martha Graham), or "Hushie", as one local cab driver called her.

But whatever their reason, they must have been as thrilled as we were with the peaceful, rolling campus of Connecticut College; the graciously modern Palmer Auditorium, where the concerts were held; and with the wholesome atmosphere pervading both the school



Lydia Joel

Natanya Neumann, Mark Ryder and group of the Martha Graham company in the new Graham work, "Wilderness Stair" which had its premiere at the American Dance Festival at Connecticut College, New London, Conn. Background decor, which resemble part of anatomy of biped female mammal as much as any other known recognizable object, are by Isamu Noguchi.

in the Ritual of Survival and Communion with its strangely reposeful little seated circle.

When *Erick Hawkins* mounts a dance of his own devising, he reminds one of a fly caught in a bottle. He buzzes about frantically bumping his head against all manner of intellectual and theatrical problems and solves them not as the breath-taking dancer he could so easily be, but as a silly old professor wearing flyleaves of the Encyclopedia Britannica as blinders.

THE STRANGLER is a bombastic version of the famous scene between Oedipus (or as Mr. Hawkins prefers it, *Oidipous*) and the Sphinx on the road from Delphi. As usual, Mr. Hawkins assumes that his audience is mired in ignorance. And so he provides a lesson in Greek mythology as a program note. What happens on stage is in the nature of an anti-climax — and a talky one at that, with *Anne Meacham* as a beautiful, fishmonger-voiced Sphinx; *Stuart Hodes* as the speaking chorus; and Mr. Hawkins as the speaking-dancing Oedipus. Here and there in the sea of palaver there were momentary flashes of free and inventive dance movement. In fact, we could almost venture to say that it is the best dancing Mr. Hawkins has ever made. But one does get tired of excavating through the interminable stretches of vocal and muscular hode-podge to find it.

Arch Lauterer's set for THE STRANGLER is not up to his usual standard. We'll reserve comment on Bohuslav Martinu's score until further hearing.

We determined at the outset to reserve all our space for discussion of the brand new works. (That is why the Dudley-Maslow-Bales trio, who presented no new material, comes in for scant mention). But one work — Doris Humphrey's LAMENT FOR IGNACIO SANCHEZ MEJIAS — moved us so deeply that in a sense it was new.

When the LAMENT was presented this winter in New York, we saw it, but we did not really experience it. We approached it as a critic determined to see all and hear all so that eventually we could write all. But at the Connecticut Festival the great beauty and power of this dance drama came through.

Like all great works of art, it is essentially simple. A celebrated bull fighter dies and is mourned. But in Garcia Lorca's sad words there lies not only a lament for Ignacio, but for all young men who die too soon and for the very soul of Spain.

Miss Humphrey makes the words live. She grasps their dramatic content in one hand — their powerful imagery in the other and makes them ring out in the anguish of the two feminine figures — the one, Destiny (Letitia Ide) — the other, All Womanhood (superbly portrayed by Jo Van Fleet). And she makes them glow and soar in the grandiose dancing of Mr. Limon as Ignacio.

There is no chasm between the speaking and the movement. The gestures of the women belong in that category of danced acting so brilliantly illustrated this past winter by Judith Anderson as Medea. The emotion wrought by the words is so powerful that it moves the body of the speaker into explosions of movement. Because the words are rhythmical and poetic, the movement becomes so, too. And it forms a stepping stone — a sort of intermediary stage — between speech and the absolute dance of Ignacio.

Like the poetry and the staging, *Norman*

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Lloyd's musical score is a deft and feeling blend of the Spanish and the Universal. It helps not a little to make the LAMENT a completely integrated piece of spoken dance-drama.

On the last page of each program there was a list of names that read as follows: *Martha Hill, John Moore, Mary Josephine Shelly, Norman Lloyd,* and *Doug Hudelson.* And it is to these people, who so ably administered this first summer school and festival series that we say "thank you". We had a rewarding time, and we hope that the project will grow and grow and eventually become the Salzburg of the dance world.

Doris Hering

★

Solo dance Voice in the Wilderness arranged by Doris Humphrey for Pauline Koner, performed at New London Dance Festival August 18, 1948

Excerpts from the cantata, *Song of Anguish,* by Lukas Foss, a highly moving and mature piece of music to the embittered and infuriated words of the prophet Isaiah, form the background of *Doris Humphrey's* creation for *Pauline Koner,* danced by Miss Koner at the American Dance Festival at New London, Conn. in August. The name of this solo is Voice in the Wilderness.

The dance action is neither an interpretation of nor a comment upon the prophet's words; it creates a drama of breath-taking intensity by challenging his words. The variety of Miss Koner's expressive movements, of defiance and contrition, rebellion and self-accusation, wailing and protest, and anger and despair is of such intensity that there is not one moment of a letdown.

What helps most to convey the feeling of symbolic drama, (the Biblical background makes mankind's momentary plight only too clear) is the use of the singer (in the role of the prophet) on the stage as the dancer's antagonist. *Robert Walton* as the prophet does not only prove that he has a wonderful voice, but also that he moves with ease, exceedingly well. Sarah Marks is a dependable and sensitive accompanist.

Walter Sorell

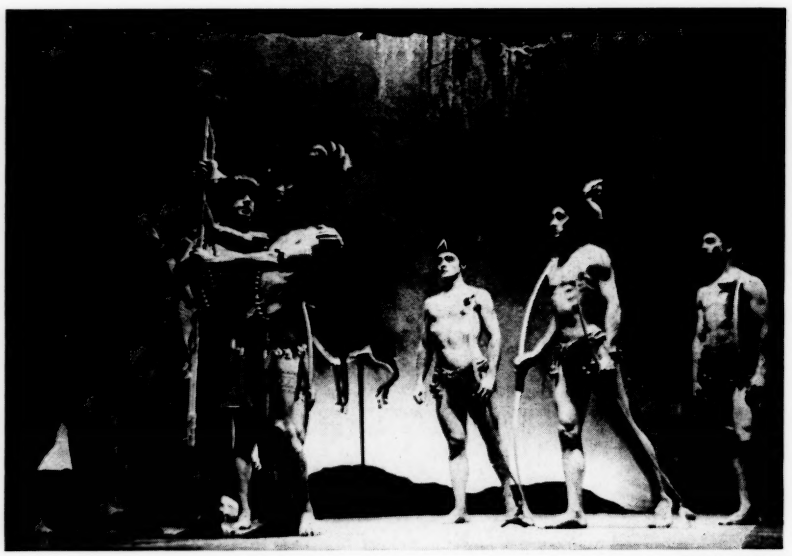
★

JACOBS PILLOW DANCE FESTIVAL Lee, Mass. August 27, 1948

The annual big event of the Jacobs Pillow Dance Festival was fittingly the world premiere of ***Ted Shawn's*** first new group work in four years, entitled *Minuet for Drums.* It was doubly fitting, not only because the Pillow is Shawn's own stamping ground, but also this season marked his return after a year's absence as dance director.

Minuet is one of the most ambitious works ever presented at the Pillow. Based on and inspired by Steven Lorant's book, The New World, and by the engravings of the Flemish artist De Bry, which are patterned after paintings of the 16th century painter, Le Moyne, Shawn has made no attempt at authenticity in the Indian dances. Instead he shows what might have been in the mind of the 16th century Queen of France, Catherine de Medici, who sponsored the expedition to America. Fantastic in conception, it is material well-suited to Shawn's personal talents and to his choreographic style.

It is a marvelous idea and presents many moments of rhythmic movement and picturesque tableau, like groupings, but unfortunately it is not a great ballet. Actually it is almost more of a pageant with incidental dances. There are several long portions of narrative which are followed by literally act-



Dwight Godwin

Tableau from Ted Shawn's "Minuet for Drums" during performance at world premiere at Jacobs Pillow August 27th. In this scene the Indian Chief Saturibe (Ted Shawn) makes gift of symbolic staff of rule of tribe to his son Athore (Gerard Leavitt) in the presence of the tribe.

ing out, so to speak, the narrator's words, sometimes going somewhat abruptly from speech to pantomime.

Most of the action was mimed rather than expressed in dance movement, which slowed up the pace, I think. Also such dances as there were often lacked variety, considering the length of the work and scope of its subject. For instance, the steps executed by the French courtiers whenever the minuet theme appeared in the music, were exactly the same each time. Even Shawn's arrangement of his own dances did not present him at his best: his American Indian dances were always such a brilliant part of his concert programs.

Special music was composed by *Richard Malaby* and quite elaborate costuming and decor were adapted from the De Bry originals by *John Christian*. *Myra Kinch* mimed the Queen with dignity. *Gerard Leavitt* was unusually lithe although he had not yet fully realized the dramatic possibilities of his role of Athore, son of the aging chief (Shawn) who inherits not only his father's tribe, but marries his mother in a ceremony of fasting, drinking and wild dancing. The whole was well presented and while the assisting dancers, mainly students from the summer school, were adequate, it is interesting to speculate on how much more could have been projected by experienced artists, or what cutting and revising will do to Minuet for Drums.

The opening half of the program was shared by *Ruth Page, Bentley Stone* and *La Meri*. The dances by Page and Stone were for the most part familiar and light in vein; they were greatly enjoyed by the audience in spite of the wilting heat wave. Miss Page was charming in a tricky solo, crisply danced almost entirely on the points, and costumed in a short tutu with black mantilla head-dress. She was equally delightful in a take-off on the corny ballroom style of 1927 as in Valse Cecile, with Bentley Stone, a new dance composed for the team by *Walter Camryn*.

It was good to see Bentley Stone again after several years absence, due to a sojurn in the Army and aftermath of serious illness. He is one of our best American male dancers and his admirable ease of movement and manner, his fine sense of comedy have survived.

La Meri, always beloved by audiences, presented two of her authentic Eastern dances with her usual finish and skill. Her hand gestures are exquisite and her smile entrancing. For good measure, she added several of her novel interpretations of American popular songs, using the classic Hindu hasta-mudras (hand gestures). These look like such fun to do and are certainly fun to see — St. Louis Blues done in Eastern idiom in a black sari, is one for the books!

Albertina Vitak

★

BALLET TODAY

continued from page 13

and at ease on the stage, and those unfortunates who do succeed in escaping this discipline are apt to dance as though still in the class-room, performing a variation for the benefit of the dancing master instead of interpreting a role in the theatre. Such dancing does not carry much conviction to a sophisticated ballet audience.

To assess the condition of ballet in the state companies is not easy at the present time. Russia has two great ballerinas, Galina Ulanova and Marina Semenova, but for most of us Soviet ballet achievements can be judged only by the memories of pre-war years and by post-war films such as "Russian Ballerina". However, from all accounts, the standard of dancing would seem to be as high as ever. La Scala in Milan is continuing both ballet and school, and is producing ballets in spite of handicaps. The Paris Opera has made enormous strides in the last fifteen years under the direction of Serge Lifar, who brought new life and enthusiasm to the ballet when he joined it in 1930. Among its four "Etoiles" is the charming and lyrical Yvette Chauvire.

Sadler's Wells seems to be suffering from an inability to adapt itself to the grandeur of Covent Garden, after the more restricted simplicity of its original home. Margot Fonteyn is the ballerina, but the company badly needs first class dancers to raise the general standard of performances.

On touring companies the Ballet Russe de Monte Carlo has the longest history, having been founded by Mr. Rene Blum in 1930, and enlarged under the direction of Mr. Sergei Denham, in 1938. This classical ballet company has always followed the Diaghileff tradition of presenting works by new choreographers, musicians, and designers as well as the standard classical ballets. Thus Hindemith's first composition for ballet was NOBILISSIMA VISIONE, (ST. FRANCIS), one of Massine's finest creations. Two more of Massine symphonies, SEVENTH SYMPHONY and ROUGE ET NOIR, were created soon after Mr. Denham assumed direction of the company, as were BACCHANALE and LABYRINTH, both of which had decor and costumes by Salvador Dali. Agnes de Mille made her name with RODEO for this company, while Ruth Page, Valerie Bettis, and Ruthanna Boris, are American choreographers who have ballets in the current repertoire. Both Balanchine and Nijinska have contributed ballets, Balanchine's DANSES CONCERTANTES to the music of Stravinsky with decor and costumes by Eugene Berman, was the sensation of the 1944 season, and incidentally Berman's first venture in ballet designing was for this company's production of Ashton's LE DIABLE S'AMUSE in 1939.

Alexandra Danilova, most famous ballerina of the day, has been prima ballerina of this company since 1938; Alicia Markova, her friend and rival, who resigned in 1942 to dance with the Ballet Theatre, has now returned, and will re-appear with the company at the Metropolitan Opera House this autumn.

The Ballet Theatre, founded to promote modern American ballet, has remained mod-

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ernistic though not exclusively American, since its greatest successes have been the works of the English Choreographer, Antony Tudor. The very American, but scarcely balletic, type of productions of Jerome Robbins, another member of the company, have led him from there to a successful career in musical comedy. This company, in the nature of things, is less happy in its classical repertoire, with the possible exception of Balanchine's THEME AND VARIATIONS, arranged by Igor Youskevitch, one of the greatest classical dancers of the day, who joined this company after his discharge from the Navy.

Today's outstanding choreographers are Leonide Massine, Bronislava Nijinska, George Balanchine, and Serge Lifar, all of whom adapt the classical medium to their own individuality. Massine makes great use of plastic movements, especially in his symphonies, and in this type of work every emotion felt by his characters is implicit in the choreography; this is especially noticeable in ROUGE ET NOIR. Balanchine's works, on the other hand, become drier and more mathematical as time goes on, which seems a pity, since his more emotional creations, BAISER DE LA FEE, NIGHT SHADOW, etc., are very charming. Lifar's ballets show strong dramatic sense, which makes them both effective and exciting.

Remains the question of the individual dancer —

The world famous stars of today do not number more than a dozen at the outside, but of lesser and more local luminaries there are legion. It is therefore with a view to aiding students to form a just estimate of a dancer's quality that the following remarks are included, and it should be remembered that by noting the good and bad points of dancers on the stage young students will be better able to sum up their own assets and disabilities.

The first point to remember is that no dancer can make a success of any role to which he or she is temperamentally or physically unsuited, and that the dancer who can interpret every type of role is extremely rare.

Dancers are usually classified in three groups: "Noble", now often described as "classical", "Demi-charactere", and "Charactere". "Noble" means exactly what the word conveys — a noble dancer both technically and physically. Carlo Blasis in his "Code of Terpsichore" in discussing such dancers says — "It is in vain that a dancer devotes himself to this branch unless he is gifted with symetry of form and elevation of stature . . . All who wish to signalize themselves in this sort of performance must be of a noble, elegant, and elevated carriage, replete with dignity and gracefulness, and devoid of the least affectation." The reason for this is not far to seek, for in the first instance the usual costume, tights and tutu for the girl, tights and short jerkin for the man, displays a good figure to the best advantage, but mercilessly accentuates every physical defect. Secondly, the choreography of an adagio, with its slow turns, arabesques, etc., requires long slim lines to make its movements beautiful. Badly proportioned and stocky figures performing these evolutions do not convey any aesthetic pleasure to the audience.

"Demi-charctere" roles do not demand such sculptured lines, for the choreography, even of the adagio, is of different character, and the classical tutu is not necessarily worn. Of these dancers Blasis writes: "The demi-charactere is a blend of different styles of dancing, and those who embrace it may make use of all movements and steps which the art offers. Nevertheless their manner should be noble and elegant, and their Temps d'Abandon accompanied by restraint and pleasing dignity." This type of dancer requires a strong and charming personality and a sense of different styles and periods necessary to make a character come alive for the audience.

"Charactere" dancers may be short or tall, and must possess, in addition to a good technique, a strong sense of rhythm and a great aptitude for absorbing the characteristics of different styles of dancing, Spanish, Italian, Russian, Polish, Grotesque, etc. and a knowledge of the different historical periods equal to that of the demi-charactere group. Nothing appeals more to the audience than well-performed character dances, and many young dancers, bitterly striving against personal handicaps in order to qualify as "noble" dancers, could bring the house down in a Mazurka or Tarantella and make themselves world-famous besides. Lydia Sokolova was the last character dancer of genius, and her wonderful performances are still remembered.

In conclusion here are the maxims of three great teachers, — August Bournonville, writes: "That which is beautiful is always fresh and new, that which astonishes becomes wearisome after a time. The dance born upward by music can attain the summit of poetry, but if it exaggerates gymnastic movement it can become ridiculous. Only a few dancers are able to realize the acme of the art in concealing all effort and mechanical skill with apparent ease and harmonious calm."

Carlo Blasis writes: "The public, by an excessive indulgent applause, or sheer ignorance, sometimes swells the rabble of acrobatic dancers, who imagine they have reached the pinnacle of their art because — 'The mob enraptured gapes at tours de force and entrechats'. These mischievous dancers whose sole contribution consists in fostering bad taste should be banished from the theatre."

And lastly Marius Petipa: "Technique divorced from the situation of the movement and from the feeling of the music has no interest for the public . . . I am telling my pupils when they leave the Institute that, like a sculptor in clay, a dancer in himself must seek the image of God — the spark of divine life. Without this striving after the divine spark nothing is produced but lifeless figures and dead forms. A dancer like any other artist should aspire after spirit-breathing beauty."

The body is the dancer's instrument, just as the violin is that of a violinist; both must acquire technical mastery of their instrument, and use such mastery to give beauty to the world. Scales and exercises belong in the class-room, interpretation should rule in the theatre.

The End

WHAT is Folk Dance?

continued from page 14

before history began. The people of ancient times and places danced to conciliate their gods, devising movement to represent some phase of the histories and work of the gods or simply to express their joy as worshipers. They developed special sacrificial dances characterized by an austere and solemn quality as well as wild and weird dances either to propitiate or to frighten away evil spirits. Their sun and seasonal dances were a means of celebrating the conquest of the powers of light over those of darkness and were re-enacted each year at the approach of spring. Their harvest dances were a form of thanksgiving to the gods for the crops garnered at this particular season. Thus many of the folk dances of contemporary nations are modern vestiges of ancient religious rites although the special significance of these sources of origin have been lost in many instances.

This decorative drawing is one of the works of Sonia Roetter on exhibit in October at the Chicago Public Library. Titled "Persian Dance" it is one of a collection of dance drawings.

The dances of the Indians — and of certain other contemporary primitive tribes—in their solicitation to their gods for rain or sun, for deliverance from illness or pestilence, and for success in warfare are fairly obvious in their religious implications. But how many contemporary folk dancers know that a number of the English country dances, also, grew out of ancient religious rituals? How many of them know the significance of the accessory figures in English folk festivals—the Jack-in-the-Green, the Hobby Horse, the Fool? These figures, still retained to add humorous and grotesque touches to the public perfor-

mance of English folk dances, can be traced to their original representation or identification with the plant and animal world, respectively, in the case of the Jack-in-the-Green and the Hobby Horse. The Fool was first introduced to represent a semi-divine leader in ancient religious rites; many of the patterns and figures of the dances themselves evolved from pagan religious rituals.

From the time of primitive man, dance has played an important part in the special ceremonies of courtship, marriage, death, as well as in the domestic activities of everyday life including the observation of superstitious beliefs. These themes, in turn, recur in many folk dances of various nations. For example, the ancient custom of searching for a wife is the theme for *Here Come Three Dukes A-Riding.* The lovely Norwegian *Spring Dance* is really a courtship dance in which the man tries to win the admiration of his partner by his display of skill and grace. The Swedish *Dal Dance* portrays woman's subjugation when she kneels for the man's foot to be swung over her head but it also reveals his susceptibility to her coquetry in another figure of the dance. The "eternal triangle" is the theme of *Vingakers Dance* from the same country.

Illustrative of the folk dances commemorative of everyday activities in the domestic life of a people is the childhood favorite *Here We Go Around the Mulberry Bush* and an endless number of dances whose titles are indicative of animals, fowls, insects, and activities which play an important part in the daily lives of a particular group of people such as *La Cucaracha* or "The Cockroach" in Mexico. The Danish *Nixie Polka* exemplifies the superstitious belief in a nixie or water sprite thought to appear at certain times during the year, compelling human beings before whom he danced, to follow him.

Space does not permit a more extensive treatment of folk dance origins. The foregoing are illustrative of the wealth of literature available to those encouraged to seek it out. The background material preceding each of the units of folk dances which follow in the four remaining volumes of *The Folk Dance Library* includes further elaboration of the folk dances of each specific country or group of countries comprising these units.

Genuine *folk dances,* therefore, are traditional dances handed down from generation to generation in the manner of all traditions. They are more or less fixed in their basic patterns, but may evince variations in different provinces or sections of the given country in the same manner in which a basic language reveals different dialects and colloquialisms or an original common language undergoes changes over a period of many years. The significant fact, however, is that there has been no conscious effort to introduce such changes or variations. They have come about through repetition in the handing-down process in much the same way in which an original sentence whispered from player to player in our childhood game of "Gossip" undergoes many changes in this process of repetition.

please turn to page 46

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THE NATIONAL DANCE

National dances are also traditional folk dances and differ from the latter only in that they are national in scope—that is, they are those folk dances which are most popular and widely danced in all parts of a specific country. While each country may have innumerable folk dances, some of which are unknown in other sections—depending upon the specificity of theme and source or upon geographical conditions and subsequent facilities of communication—each country recognizes as its national dance the one particular folk dance which is the most popular and universally danced in all sections. The Kinneys subscribe to this definition when they refer thus to the *Tarantella*, national dance of Italy: "It is the *Tarantella* that the world at large accepts as Italy's national dance; and rightly enough, since there is none whose popularity is more nearly general through the land."

According to this criterion of a national dance, it is understandable that all countries do not recognize a single dance as national in scope. Illustrative of such dances, however, are the *Tarantella* of Italy, the *Hambo* of Sweden, the *Csárdás* of Hungary, the *Jarabe Tapatio* of Mexico, the *Kolo* of Serbia, the *Schuhplattlers* of Bavaria. It is interesting to note further that many of the folk dances generally recognized as the national dances of various countries share a characteristic common to all. While they may be recorded in a definite sequence of steps for purposes of logic and convenience, they are actually danced in various parts of the particular country without the established sequence of specific steps and with considerable variations as to the inclusions of certain steps from a much larger number of possibilities.

THE CHARACTER DANCE

And finally, how shall we define that third and last type of so-called "folk and national dances" which are *not* traditional in nature, but which someone has created by fitting characteristic steps and designs to the folk melodies of a particular country? For lack of a better name, these may well be called *character dances* rather than folk or national dances. Their origins should be pointed out always to groups to whom they are taught, and the fact made clear that no one can create a folk or national dance since such deliberate creation generally is recognized as diametrically opposed to the true concept of folk and national dances.

SUMMARY

Folk dances may be defined as the traditional dances of a given country which have evolved naturally and spontaneously in conjunction with the everyday activities and experiences of the peoples who developed them, perpetuated from generation to generation in the manner of all traditions. *National dances* are those traditional folk dances which are most popular and widely danced in all parts of a specific country. *Character dances* have been created by a specific individual or a group of individuals who have fitted characteristic steps and designs to the folk songs or melodies of a particular country.

LETTERS to the Editor

continued from page 7

Mr. Lait, one must not assure merely the immediate plus and minus signs — but their relative value in the broader scheme of things. Because of the Met, and the little companies like San Carlo, Salmaggi, etc., young American talent is inspired to study and achieve. Opera and ballet are not only a medium of entertainment; they represent a pinnacle of achievement . . . Because of the Russian Ballet and Ballet Theatre and other such companies, all across the U.S.A. people are awake to ballet. You may not think this is good, but there are too many who will dispute your taste and you must be broadminded enough to agree that in this land of freedom, one may choose one's likes and dislikes regardless. *Ballet is a TREMENDOUS business in this country; people spend millions on it every year.* It may surprise you to know how many teachers there are, even in the smallest cities. Not all of them are good; in fact, there are too many quacks. But that parents want their children to have the cultural advantages of ballet training is indisputable. Millions of people see beauty in it, and even if the touring companies are not all that we might wish, if they accomplish nothing but to interest the public in ballet, to the extent that tap, acrobatics and other forms are pushed into the background, as indeed they are, then I say these companies are an overwhelming success . . . Above all, we must be tolerant, not only of each other's colour, creed, and heritage, but of each other's talents, ambitions and tastes. We must take ABSTRACT for what it is, and never confuse it or judge it by CONCRETE. We would do well, I think, to look more sincerely for beauty and less for filth, ESPECIALLY IN THE FIELD OF JOURNALISM. And we will certainly be wise in presenting both sides of a controversy, that the reading public may be justly informed . . ."

★

The Editors will appreciate comments from readers on the foregoing correspondence.

SAFARI Through AFRICA

continued from page 25

which everyone repeats in turn.

a. "*Honge lama*" — reply — "*Laima*" (attention to plays — repeat — attention).
b. "*Ekanga*" — reply — "*Kanga*" (honour to fetish — reply — honour to fetish).
c. "*Longeke*" — reply — "*ton geke*" (it is understood — reply — it is understood).
d. "*Lokasela*" — reply — "*tshetshe*" — tske (sneeze — reply — tske, they sneeze).

"OUR STICKS IN OUR RIGHT HANDS AND OXTAILS IN OUR LEFT AND OFF WE GO"

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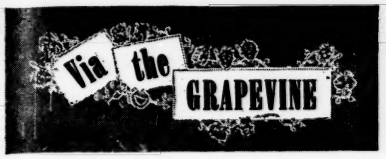
5. WAMBA (imitation) .
Here two men leave the group and start dancing. They imitate and old woman of the village who, taken by the music and rhythm, all at once starts dancing and says to the others,
"My children, I excuse myself, but it is impossible to stay motionless before all these songs, so I will dance as I please, because as they say here, 'When the thunder roars, even the deaf can hear it.'"
And she continues dancing, kneeling down and lifting her arms toward heaven as she gets up, marching a few steps forward, backward and then returns to the group.
6. BEKANGI (a species of large fly which is very annoying and which is found at the border of a river).
Here one of the boys who is dancing, says to his mother, "You are wasting your time, mama, because we are like the bekangi that the fisherman tries to get rid of but cannot."
"The children's mothers are leaving them to come and watch us — the food is now cooking and will burn because all the women are running to see us — the hunters will throw away their arrows and will run to us in order to see us."
Here they imitate those that run; they jump and agitate their arms.
7. BOLAONDA (advice)
Here a young dancing girl says to those standing around that it is not nice to disobey parents. Her father and mother did not want her to marry a certain youth. She disobeyed, but today she finds her husband unbearable and has run away from him, back to her parents, who take her to their home.
"What shall I do, what must I do," she wails, "O God, is disobedience so bad?"
8. The dancers, men and women, group themselves together and approach the village chief. They dance and wish him and all the others goodnight.
"Goodbye, chief, goodbye, goodbye everybody. We are leaving, we are leaving. That one who has a chicken, duck or goat, he must kill it and eat it with good appetite."



continued from page 10

ing report on the activities of the organization.

She announced that the initial concert of the year 1948-49 will take place at the Carnegie Recital Hall on Sunday, October 24.

Other speakers at this meeting were **Louis Horst, Gertrude Lippincott, John La Touche** and **Yasha Frank.**

★

14th Annual HARVEST MOON BALL — A Report

Madison Square Garden was the scene on September 8, of the annual amateur dance contest sponsored by the News Welfare Association.

Couples selected in preliminaries competed in foxtrot, rumba, Viennese waltz, tango and jitterbug jive. Those placing in foxtrot were Barbara and Herman Stegeman, first. Winners in the rumba were Alfreda and Mario Rausse; in the Viennese Waltz, Evelyn Weisman and Ben Chiarizzi; in tango, first place was won by Rose Garone and Benny Vitucci. In the jitterbug jive division, first prize went to Doris Jackson and Candy Carter.

Couples winning first places in the contests other than jitterbug, competed for the All Around Championship, which was awarded to the winners of the rumba contest, **ALFREDA** and **MARIO RAUSSE.**

All decisions of the judges were well-received by a capacity audience. Judges were well-known dance teachers, Miss **Elsa Heilich,** Elizabeth, N. J., Mrs. **Helen Wicks Reid,** Pt. Washington, L. I., **Joshua T. Cockey,** Baltimore, Md., **Russell D. Curry,** Boston, Mass. and **George Rutherford,** Poughkeepsie, N. Y.

Prizes for the winners include a 2-week group contract for $3,500 to appear on the stage of the Roxy Theatre starting September 15. Winners also divided gift certificates totalling value of $2,400.00.

★

Harvest Moon Ball Commentary

Newest thing in H.M.B. was the coloured ruffles on the girl's panties . . . Also new was the beat-up rond des jambes in the tango, and the dying swan effect of the girl's backs in the Viennese waltz . . . the expression 'out of this world' is sometimes misused, not so of the dancing at the H.M.B.. It bears no relation to anything in life. The tango danced was high style in 1920; the rumba was hot in 1935. The H.M.B. proved to be a pretty picture in escape.

★

A FOLK DANCE Fall Program

Michael Herman, director of the **Community Folk Dance Center** announces its fall and winter schedule in folk dance classes:

M,W,F and S evenings at Needle Trade H.S., 225 West 24th St., Manhattan

T and F eves. at Arlington Hall, 19 St. Marks Place, Manhattan.

Another week-long **United Nations Folk Festival** sponsored by the National Broadcasting Company, American Association for United Nations and other cooperating agencies will be

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Harold Mack, Jr.

A performance photograph of the ballet "Mephisto" from the repertory of the San Francisco Civic Ballet (Willam Christensen).

held in the Sunken Plaza of Rockefeller Center **October 17-22** under the direction of Michael Herman.

Still another festival will be held on December 4 at Hunter College by the International Institute of New York City in cooperation with the Community Folk Dance Center.

The Folk Dancer magazine, which was temporarily suspended during the illness of Mr. Herman, has resumed publication.

★

The Kamin Dance Bookshop and Gallery was the scene of a reception held on September 16 to launch the exhibit of rare and unusual ballet lithographs of the romantic period from the collection of **Anton Dolin.** The exhibit, which is currently on display at 1365 Avenue of the Americas, has, among other notable sights, the famous Taglioni set by Chalon, the Cerrito by Simoneau, Grisi and Perrot by Bouvier and the original Spectre de la Rose costume worn by Vaslav Nijinsky.

★

Albert and **Josephine Butler,** ballroom editors of DANCE Magazine, will appear on the Joe Hasel Television show over the ABC television networks on Saturday, October 16 at 7:30 P.M. They will demonstrate the evolution of the ballroom tango in its three phases: 1914-16 — 1920-27 and 1927-48.

★

BILLY DANIELS is directing dances for the new Marx Bros. musical, "Blond Is Up". **Vera Ellen** is the dancing gal and **Herman Boden** and **Paul Valentine** the male dancers. Valentine is the former Valentinoff of ballet fame; he has been optioned for two more films by Edward Small . . . **Harriette Anne Grey** signed at Universal-International to teach contract people how to move around. Chalk up another one for the modern dance . . . Mary Bran announced her concert series to take place in Los Angeles. Dancers to appear under her banner are **Harald Kreutzberg** on November 17, his first appearance in L.A. since 1938 — and **Charles Weidman,** later this season . . . Only dancer slated to appear in Wynn Roccamora's West Coast Concerts series is the **Mia Slavenska** Ballet Variante, dated for early in January . . . **Benjamein Zemach** has taken time off from dancing to be dialogue director for two pictures . . . **Janet Collins** has announced two concerts to take place at the Dance Theatre in Hollywood in October . . . **Lotte Goslar,** who is appearing at the Turnabout Theatre, will stage the dances for the musical version of Matt Weinstock's "My L. A." . . . **Kathryn Etienne** has been auditioning dancers for the Korjus show, "The Blue Danube" . . . **Lester Horton** is offering full scholarships to deserving dancers. Auditions will be held until October 30 . . . **Bob Alton** heads east to arrange his production of the Kay Thompson show as soon as he finishes his chores on "Words and Music" . . . **Dorothy Babbs,** now appearing in "Lend an Ear" has been signed by 20th Century-Fox to dance with Dan Daily in the new Betty Grable pic, "Burlesque" . . . **Gene Nelson** and **Bob Scheerer** are getting raves from all on their work in "Lend an Ear". This show, with original cast, opens in New York, late in October . . .

★

SCHOOL NOTES
New York, N. Y.

Anatole Vilzak, who lost his own studio early this year when the lessor of his studio withheld renewal of lease, steps into the honoured place left vacant by the death of Vecheslav Swoboda in the **Swoboda-Yurieva** School. Mr. Vilzak will head a faculty composed of Mme. **Yurieva** and **Marthe Kreuger.**

★

Igor Youskevitch has joined the faculty of the Shurman School in Carnegie Hall, as guest teacher beginning September 20. He will teach until his company, Ballet Theatre, goes on the road in January, 1949.

Liza Czobel, formerly a soloist in the Jooss Ballets, has joined the faculty of the Associated Arts Center, which also features Mme. **de Bayser, Angiola Sartorio, Alfredo Corvino, Maria Moya, Jean Erdman, Eleanor Goff, Ruth Walton, Jean Leon Destine, Donald Sawyer, Kathleen Hinni, Norman** and **Dorothy Lawson** and **Camilla de Leon.**

Liza Czobel will appear in concert locally later this season.

★

The **Gramercy Dance School for Children,** with Sarah Bartell as director, inaugurates its seventh year this month. Classes in modern dance, Dalcroze, ballet and music, and a featured "Dance Workshop" are offered to children from three through the teen ages. "Folkways", folk dancing and folk singing sessions are held once a month with leaders Teddy Schwartz, Gloria Sheiner, and Renee Cutler.

★

The **Martha Graham School of Contemporary Dance** opened its fall-winter term on September 13 with classes in intermediate and elementary technic, and a stage movement class for actors. The faculty consists of **Martha Graham, Erick Hawkins, Yuriko, Ethel Winter, Helen McGehee, Dorothy Douglas.**

★

The **Hanya Holm School** opened its 1948-49 season on October 4 with classes in technique and theory, and dance notation and music theory (professional division) and children's classes. Its faculty is composed of **Hanya Holm, Alwin Nikolais, Oliver Kostock, Glen Tutley, Joan Kruger, Florita Raup.**

★

Taji Bey, director of the oriental dance company which recently appeared in concert at Carnegie Recital Hall, is teaching Hindu dance and other Eastern dance technics at the C.B.S. Building.

★

Katherine Sergava will teach classes in dance and body movement for actors, as well as for dancers at the Mildred Gellendre Theatre Studio, beginning September 14th. The school's headquarters for the past six years has been a rehearsal home for ANTA and the Equity Library Theatre groups.

★

The children's division of the **Blanche Evan School of Dance Development** started the 1948-49 term with classes on September 23rd. Age groups from 3 to 16 years are taken in both ballet and special creative techniques and composition.

★

The **Charles Weidman** school in the Studio Theatre began its fall term on September 15 with classes in modern dance, with a faculty composed of **Charles Weidman, Peter Hamilton, Emily Frankel,** and **Betty Osgood.**

★

Jack Gansert, for many years a soloist in the Jooss Ballets (he actually performed the 'Standard Bearer' in "The Green Table" 586 times) will offer classes in ballet and modern technics this year at 9 E. 59th Street. Mr. Gansert will teach character and children's classes and also will organize a group of his own to work in the Jooss tradition, with himself as choreographer. He is currently dancing at Billy Rose's Diamond Horseshoe, where he does a dervish dance, in which he does 200 turns.

Eileen Holding, examples of whose work in costuming for dancers may be seen in the dances of Hanya Holm, Nina Fonaroff, Hadassah, Gertrude Lippincott, Jane Dudley and others will give a course in the technique of costume design in the Fall semester at the 92nd Street YMHA.

The course will run four months and comprise all fundamentals of costuming for the theatre. Dancers will be taught to design and execute their own costumes.

★

Vecheslav Swoboda, a man with one obsession, his work and his pupils, died at 56 on August 23, 1948, another great name in that special group which made Russian Ballet the vital thing it became in the early 20th century. Mr. Swoboda stemmed from the Moscow school and was a partner of Geltzer; he appeared with the Diaghilev and Rubinstein companies after his departure from Russia. He gave up the stage in 1937 to establish a school in New York City jointly with Maria Yurieva Swoboda, his wife.

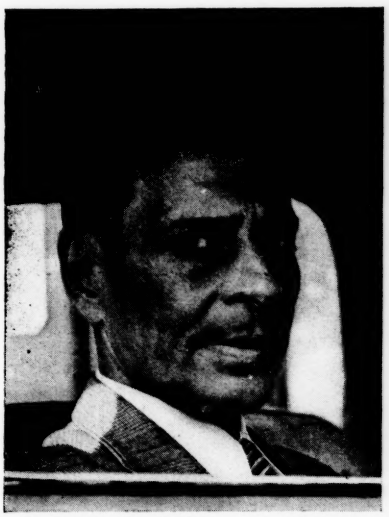
Vecheslav Swoboda was a man who took his vacations by coming down to the studio and sitting there and watching. He never knew how much tuition costs were; when asked always replied, "Ask the secretary." Mr. Swoboda had been suffering from cancer for many years, and during his last illness, sent each day for those of his pupils who are now in Ballet Russe to get reports of rehearsals and how they were doing. 100 dancers auditioned for Ballet Russe; 6 were chosen, of these 4 were from the Swoboda School.

At the services the rector of the Russian Cathedral said never were there seen so many flowers. The Swoboda pupils felt this a fitting tribute for each one knew of Mr. Swoboda's great love of flowers.

There are dozens of girls who for the past five to ten years, were with Mr. Swoboda each day. His attitude toward them was never impersonal. To them he was their second father.

Mr. Swoboda's last words actually were "Keep my studio going."

★



Vecheslav Swoboda — an informal portrait by Marthe Krueger.

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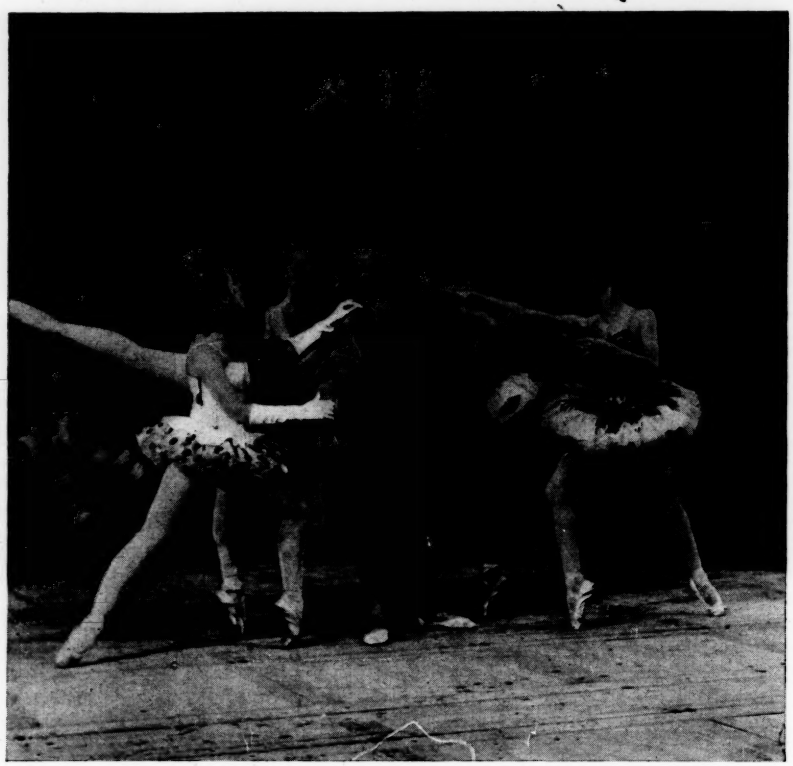
Grand Ballet de Monte Carlo— *a season at the Covent Garden*

critique by Mary Clarke



Performance picture taken at Covent Garden Opera House, London of William Dollar's ballet "The Five Gifts" for the Grand Ballet de Monte Carlo. Andre Eglevsky (center) with Yvonne Patterson, Marjorie Tallchief, Ethery Pagava and Josette Laporte.

The Marquis de Cuevas' Grand Ballet de Monte Carlo is a continuation of his original International Ballet which was founded in 1943 in America. In 1947 at Monte Carlo the Marquis took over the direction of the Monte Carlo company (which had previously been directed by Serge Lifar) and brought over from America many of the dancers and ballets which he had presented in International Ballet. The present company is probably far more "international" in personnel than the original one was but the name "Monte Carlo" is still one to conjure with in the ballet world and the Marquis is wise to retain it, although it may cause some confusion in America with the Ballet Russe de Monte Carlo.

The company, at present, is a completely new one and probably resembles International Ballet as little as it does the Lifar company. It is still suffering from growing pains and it still hasn't a repertoire worthy of its dancers but that is a problem which faces all new companies and one which the Marquis is making valiant efforts to overcome by inviting many distinguished choreographers to mount ballets for him.

Roselle Hightower, prima ballerina, Grand Ballet de Monte Carlo, in Act I of "Giselle".

Georges Balanchine flew to Monte Carlo specially to rehearse his "Concerto Barocco" and "Night Shadow" for the company and they undoubtedly emerged as the finest works presented during the London season. "Concerto Barocco" was danced before a sky-blue cyclorama (as were a good many other ballets) with the two ballerinas in white practice dress, the man in black and the corps de ballet of eight girls in pale blue tunics. The absence of decor makes rather nonsense of the title and if the Berman set is now unavailable someone should be commissioned to do a new one, but the stripping bare of the great stage did enable one to study in all its intricate perfection the patterns of Balanchine's choreography. The ballet was superbly danced by **Roselle Hightower, Ethery Pagava** and **George Skibine.**

"Night Shadow" for this company, has a new decor and costumes by Jean Robier who is, in fact, responsible for most of the costumes in the repertoire. The ballet was likened by many London critics to the same choreographer's **"Cotillon"** and it was immensely popular although it was only introduced during the last week of the season. **Skibine** dances the Poet, his wife **Majorie Tallchief** is Coquette and **Ethery Pagava** has the Danilova role of the Sleepwalker.

Balanchine also rehearsed, specially for the London season, the pas de trois from Minkus's **"Paquita"** which is used as a graduation piece in Russia. It is, in its way, a masterpiece. Truly a pas de trois (and not a pas de deux with an odd girl) it is expertly arranged and was expertly danced by **Hightower, Tallchief** and **Eglevsky.**

Nijinska is represented by two ballets, a revival of **"Les Biches"** and **"Brahms Variations". "Les Biches"** is danced admirably but any sophisticated flavour it may have had in the twenties has completely faded. It is now rather a jolly romp; the edge has worn thick. But it is well worth saving for its witty Poulenc score, its neat choreography, its Laurencin decor (though they should get the colours right), and the fine dancing of Tallchief and Skibine. Of **"Brahms Variations"** the less said the better. It reveals all the power of Nijinska to compose well balanced mass movement but it is far, far too long (the Paganini Variations are coupled with the Handel) and the imposition of a complicated story about Apollo and the Muses and

a Poet and his Inspiration is ridiculous. The whole company work themselves to death in an unworthy cause and are, as well, required to wear some of the most unfortunate costumes that Marcel Vertes ever designed.

Lifar's "Noir et Blanc" is a charming ballet. It is danced to music from Lalo's **"Namouna"** which is admirable for ballet and an unusual treat in itself. The curtain rises to show the whole company disposed on the stage, the girls in crisp, short white tutus, the men in black tights and plain white shirts. The ballet is little more than a series of variations with the corps de ballet to provide decoration by their grouping but the whole thing is so well danced and carries such and intangible yet real atmosphere of the Paris Opera that it is wholly enjoyable. Many of the variations are based on folk dances; particularly notable is the one for **Skibine.**

The two other **Lifar** ballets are simply pas de deux with "walkers on". **"Romeo and Juliet"** to the Tchaikovsky overture presents "the essentials of the story" in four brief scenes; nothing could be in greater contrast to Tudor's magnificent version. **"Aubade"** has the novelty of the orchestra being placed on a raised platform at the back of the stage. It is danced to Poulenc's choreographic concerto and tells the story of Diana and Acteon. **Tallchief** and **Skibine** are again excellent and Skibine's suggestion of the turning of Acteon into a stag has to be seen to be believed.

The American choreographer **William Dollar** (who is also ballet master) has staged his early ballet **"Constantia"** for the company and devised a new one, **"Five Gifts". "Constantia"** is just "pure dancing" to the Chopin piano concerto in F minor and contains a lovely lyrical pas de deux. It is marred by shapeless costumes of unfortunate lilac colours. **"Five Gifts"** was something of a disaster in London and was quickly withdrawn. The ballet is based on the Mark Twain story of a Young Man who is offered five gifts by a fairy and choses things like Pleasure, Fame, Power, and Love until the fairy loses patience and gives the only thing that could bring him peace, namely Death, to another man. After half an hour of this the Young Man's despair at not having chosen Death in the first place is keenly shared by the audience.

Edward Caton, Antonia Cobos and **Andre Eglevsky** contribute one ballet apiece. Caton's **"Sebastian"**, a ballet by Gian-Carlo Menotti has been seen in America. It is distinguished by a fine theatrical score and has some good ideas but is worked out rather prosaically. Skibine now dances Sebastian, the Moorish servant, and Hightower is the Courtesan. There is a beautiful solo for Skibine in which he dances with the Courtesan's scarf; despite its affinity to L'Apres Midi d'un Faune, Skibine makes a most moving episode of it.

Antonia Cobos came over to appear in her own ballet **"Mute Wife"** which is a pleasing trifle with the the bright idea of suggesting the dumb wife's restored speech by means of castanets.

"Colloque Sentimentale" is really far more

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Salvador Dali's ballet than **Eglevsky's.** It purports to transpose the famous poem by Verlain into a surrealistic conception and finishes up as a jejune bit of stagecraft with bicyclists solemnly riding across the stage with large boulders on their heads and a clump of trees that smokes furiously for the first half of the ballet and then turns into a tortoise which ambles off bearing a headless Edwardian dressmaker's dummy on its back. The first night gallery audience at Covent Garden greeted it with derisive and noisy booing (it was the first Dali work they had seen); the Times the next morning hailed it as little short of a masterpiece; another critic languidly remarked that it would have been mildly amusing at an undergraduates' tea party. Well, you pay your money and you take your choice.

The classical repertoire consists of **"Giselle", "Swan Lake", "La Fille mal Gardee"** (the oldest of them all), **"Les Sylphides"** and several spectacular pas de deux. The productions of **"Giselle"** and **"Swan Lake"** do everything possible to obscure the very real artistry of **Rosella Hightower;** she is worthy of productions which will complement her performances and the company should take these two ballets in hand for complete overhaul immediately. Hightower and Eglevsky displayed tremendous physical prowess in the various pas de deux. In England we never put on this kind of technical fireworks (we have no Eglevsky to begin with) and it is always guaranteed to raise the roof when presented by such brilliant dancers. **Hightower's** sensational turns in her Black Swan variation drew gasps of amazement and then spontaneous applause from the audience. **Eglevsky** showed some unevenness but is still only surpassed in this kind of showmanship by his own earlier performances.

That, then, is the repertoire. Uneven, but experimental and improving all the time. The biggest weakness lies on the decorative side. Many ballets have no decor at all and those that have are seldom better off.

Many of the dancers are well known in America. **Rosella Hightower,** the ballerina, was a sensation in Paris (where they named a perfume after her) and a great success in London with both critics and audience alike — rare combination! **Eglevsky is** dancing magnificently but has been saddled with some truly awful roles. He is not a particularly versatile dancer and is surely worth careful presentation. **Marjorie Tallchief** now emerges as a fine, strong dancer who always seems to derive great pleasure from dancing. She is still rather tentative in the classics but in modern works where she is sure of the choreographer's intentions she is superb. **George Skibine** would be a treasure in any company. He has great elegance, a serene stage presence and undertakes any role with conviction. **Ethery Pagava,** a young French ballerina, is full of charm and humour with a warm little personality. **Rene Bon** gets only one good part, as the Blackamoor in **"Mute Wife",** but I suspect he is one of the finest character dancers appearing anywhere today. **Anna Chieselka** and **Constance Garfield** are developing beautifully and there are quantities of promising boys, notably **Michel Reznikoff, Milorad Mishkovitch** and **Paul Maure.**

The Marquis certainly has plenty of material to build upon and by the end of the London season I think many people here felt that his company, more than many others we have seen in recent years, deserved encouragement to develop. I think America will like the Grand Ballet de Monte Carlo.

CINEDANCE:

Loves of Carmen

Columbia Pictures

A bulerias, arranged by Robert Sidney, who partners Rita Hayworth in this scene from "Loves of Carmen" (Columbia Pictures).

SEVILLE in the year 1820, the vicinity of the celebrated Fabrica de Tabacos is the scene of the opening dances in *Loves of Carmen,* COLUMBIA Pictures new technicolor marvel starring *Rita Hayworth,* based on the original story by Prosper Mèrimee. Hayworth may not, in mere terms of gross bulk, match the prima donnas who for 75 years and more have torn Carmen to tatters on the opera stages of Europe and America, but she surely suggests something Mèrimee had in mind.

The dances, composed by choreographer *Robert Sidney,* who appears briefly in the film as Miss Hayworth's partner in a bulerias, consist of a zambra, a fandanguillo, a group dance with the cryptic name (idiomatic?) of shufla, a sevillanas and a tanguillo. It wouldn't be Hollywood, of course, if one of the best dances in the film did not end up on the cutting room floor — and it did. A farucca danced by *José Cansino,* (an uncle of Rita Hayworth's,) in the gypsy camp in the hills, somehow died at the hands of a film editor.

In approaching the composition of the dances for *Loves of Carmen,* Mr. Sidney, the choreographer, was faced with a research problem of some magnitude, as it was his intention, as it was of *Eduardo Cansino* (father of Miss Hayworth) who assisted in creation of the dances, not only to present authenticity, but to do away with the bane of 'incidental' dances which are such a menace to the dramatic continuity of a screen story. The dances here arise from the plot and merge with the action; they advance the story. There is no feeling that the curtain is about to fall on a ballet, after which the audience will get up and go out to the lobby for a smoke.

Robert Sidney was fortunate not only in finding a wealth of material in Columbia's well stocked library on the customs, costumes, manners and and mores of Spain, but in collaboration with an old gypsy woman by the name of Maria Oto, who was a source of much information and inspiration.

Other principal dancers *Roy Fitzell* and *Fernando* augment a dancing cast which charges scenes with a vitality seldom captured in cinedance.

The multi-faceted, rich potpourri of flamenco and regional music of the early 19th century in Andalucia is the base of an original score by *Mario Castelnuovo-Tedesco,* although in the actual dances the important accompaniment is provided by the guitar of *Geronimo Villarino.*

Reception in London in celebration of the 25th anniversary of the Cecchetti Society at which (l. to r.) Margaret Marsh, Laura Wilson, Margaret Saul and Mary Skeaping were photographed with Cyril Beaumont, noted author.

25th Anniversary of the CECCHETTI SOCIETY

The Cecchetti Society was founded in London on December 17, 1922, by a committee consisting of Margaret Craske, Derra de Moroda, Ninette de Valois, Jane Forestier, Molly Lake, Mme. Rambert, Cyril W. Beaumont and Maestro and Mme. Cecchetti, who acted as President and V-Pres. respectively. In 1924 the Society amalgamated with the Imperial Society of Teachers of Dancing and it is still active.

The Society largely owed its formation to the enthusiasm of **Cyril Beaumont,** who, after completing his compilation of Cecchetti's famous method into a Manual of Classical Theatrical Dancing, felt very strongly that a working society should exist among those teachers of dancing who aim to follow Cecchetti's method, which during his lifetime produced so many great dancers.

The Society now organizes courses of technical instruction for its members and conducts its own examinations. The Cecchetti method endeavors to reduce the dancer's training to an exact science, by imposing a formu'a evolved over years of preparing boys and girls of many nationalities to become dancers, to knead and shape their bodies to bear the rigours of dancing before a varied public and to prepare them to respond to whatever movement or steps might be required of them by whatever choreographer.

The devotion and gratitude which Cecchetti inspired in all his pupils is perhaps best summed up in **Pavlova's** words, **"If our goddess Terpsichore is still in our midst,"** she wrote to Cechetti, **"you, by right, are her favoured High Priest."**

★

Ruth Page and **Bentley Stone** go on tour with their group November 1st . . . **Taji Bey** and her Oriental Dance Company will present a program of authentic dances from Turkey, China, India, and Cambodia at the University of Pennsylvania on Sunday afternoon, November 7 . . . **Gertrude Lippincott** will be sponsored in a program of modern dance by the Minneapolis chapter of Hadassah on October 27 at the Womans Club assembly. Featured will be "Flight", a premiere, and "Duo" which was seen first in New York in 1946. The other premiere on the program will be "Dance of the Quick and the Dead", a group dance . . .

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LONDON, September 4, 1948

Following their appearance at the Edinburgh Music Festival, the Covent Garden Company (Sadlers Wells) are having a season in Paris at the Theatre du Champs Elysees, after which they will tour Germany. The company is due to return to Covent Garden in mid-December. The company seems to have had its share of weddings recently. *Pauline Claydon*, who shares many of *Margot Fonteyn's* parts, married Major H. J. Gamble; *Gillian Lynne*, one of the most promising lyrical dancers in England, married Mr. Patrick St. John Back and *Julia Farron*, an excellent character dancer, maried *Alfred Rodrigues*, who is also a member of the company . . . The Junior Company have just appointed a new musical director, *Guy Warrack*, who is arranging the Rossini music for SELINA, the new *Andree Howard* ballet which is due to have its premiere on November 16. This company returns to the Sadlers Wells on October 2nd for the winter season . . . *International Ballet* is to have an eight weeks season at the London Casino, at the moment, the home of Variety . . . Kalioujny of the Paris Opera has joined the Metropolitan Ballet for its Scandinavian tour and will dance, among other parts, the lead in PRINCE IGOR, in which he is no less than amazing . . . *Paul Gnatt* and *Erik Bruhn* have returned to Stockholm as their leave is over, but the Metropolitan was able to engage *John Paget*, who returned from Australia, where he had been with Ballet Rambert. *Ballet Rambert* is due back from Australia in mid-September . . . *Ballets Champs Elysees* followed *Ram Gopal* into the Princes Theatre, which is fast becoming a stronghold of ballet and reviving memories of the many SAISONS DIAGHILEV given there. Champs Elysees has started its four weeks season and is presenting three new ballets as well as all the old favourites. *Roland Petit* has done the choreography for TREIZE DANSES, *Aurel Milloss* for DON QUIXOTE, in which principal parts are taken by *Jean Babilee* and *Nathalie Philipart*. *V. Gsovsky* who has rejoined the company as maitre de ballet has produced FETE GALANTE. Rumour has it that Gsovsky has left the company again, but he will probably have rejoined and left again a good many times before this gets into print . . . Finally the long tooted film RED SHOES, starring *Moira Shearer, Leonide Massine, Robert Helpmann, Anton Walbrook* and *Marius Goring*, has been unveiled. Massine in the dancing sequences is amazing; his electric personality screens as well as it projects over the footlights. Shearer dances well and looks lovely; she has been acclaimed a film find. Critical reception was mixed but the public has left no doubt about its feelings; it flocks to the box office — and that's what counts.

★

PARIS, September 4, 1948

The first dance evening organized by the New Friends of the Dance this summer at the Palais de Chaillot gave us an extraordinary program, music-hall dancing by *Ann Rey* and *Jacques Ary;* Basque folk-loric dancing by the famous *Eskualtzalen Biltzakra; Janine Solane* and her Maitrise in a Bach number; *Genevieve Kergrist* and *Michel Reyne*, one of the best of contemporary dance teams, in Tschaikowsky's CASSE NOISETTE suite; *José Torrès* before his departure for America; the ballet school of the Opera in the LAC DES CYGNES and the corps de ballet of the Opera with every etoile in the SUITE EN BLANC and the French can-can danced by the troupe from the Gaite Lyrique . . . The *Bulgarian Folklore Ballets* which followed on *Carmen Amaya's* triumphal season at the Champs Elysees during the big Paris season, drew well filled houses every night, and set a record in fast dancing and extraordinary resistance. The spectacle was colorful and breath taking despite the similarity of the dances . . . The summer dance season in the provinces took away *Roland Petit* and his Ballets de Paris to several resorts, notably Deauville, where they included the Japanese theme LA FEMME ET SON OMBRE, taken from a Paul Claudel work, with music by *Tcherepnine*, choreography by *Janine Charrat*, who danced the leading solo . . . At the Vichy Casino, *Solange Schwartz, Serge Peretti* and *Maryelle Krempfe* gave a ballet evening, and similar programs have been offered in Le Touquet, Aix-les-Bains and Vittel. An impressive event was the presentation of the "Dance Chorus" of *Pierre Conté* in the city of Poitiers, attended by nearly 2000 persons in the Gothic Palace of Justice, in a program which ranged from local folk dances to Ravel's PAVANE. . . . Lyons has made plans for early autumn modern dance contests, the French championship for tap dancing to be held in Lyons itself in mid-September and the International championship for ballroom dancing to be held the same week in the Charbonnieres Casino near Lyons, organized as usual, by *Camille de Rhynal* . . . The Archives de la Danse have been very active in the past few months and they are planning a heavy winter season. Hindu dancers have been particularly well presented there, notably *Nyota Inyoka*, and *Idra Dev Prasad*, who presented new Hindu dances with his partner *Mohini Devi*, commenting on the dances himself and explaining the magic attitudes of the hands, the 'mudras' . . . While the departure of the Paris Opera Ballet will leave a gap in the Paris dance schedule for early fall, signs are there that the season will be an active one. A number of operettas will have new ballet numbers. *Ludmilla Tcherina* will be one of the stars of the CHEVALIER BAYARD at the Alhambra, by Andre Hornez and Bruno Coquatrix, music by Paul Misraki; and at the Gaite Lyrique *Juanita Garcia* and *Miralda* will create two new Spanish ballets for LA FERIA DE SEVILLE

★

SAN FRANCISCO

San Francisco is the Land of BEGINNING. *Magdalena* opened here early in August and is still playing to packed houses. It goes to New York in mid-September. Dances by *Jack Cole* and music by *Heitor Villa Lobos* — a combination to produce the bizarre and beautiful — and it is . . . *Joseph Levinoff* is commuting between here and Laguna Beach looking for a sunny spot to teach . . . *Fred*

Astaire's branch studio held open house recently. Directors of the local branch are right on their toes; they will direct activities of all the Astaire California branches from here . . . *Devi Dja* and her company gave a series of programs at the *Halprin Lathrop* Studio Theatre. Besides being magnificent in her traditional dances, she sings well. That deeper intellect which says "Be patient while the world goes by" is felt in all her work. She is relaxing and exciting simultaneously. One of her assistants, *Lari Bogk*, performed one complex dance holding two lighted candles . . . After picnic lunching with *Alexandre Tcherepnine* at Stern Grove, we saw, in the company of 20,000 other spectators, COPPELIA, performed by the *Willam Christensen* ballet. The S. F. Civic Symphony orchestra played. Whole families bring their cushions and squat among the trees on the hillside. Christensen couldn't locate one of his dancers so he did a masterful job of COPPELIUS himself. Nice, when a director can jump in a dance a vacated role . . . The Civic Ballet will play for the regular Opera season opening September 13th, when Christensen promises to bring forth a new 'find', a young girl with terrific elevation . . . Another group which appeared at Sterns Grove this summer were the Greek Festival Dancers directed by *Guillermo del Oro*. They rejoice in the Greek name of *Omilos Paniyirikon Horon*. Their principal dancers include *Visiliki Palakasis, Ruby Kay, Marion Hartfield, Stauros* and *Kurt Jons*. The latter is a member of the S. F. Civic Ballet . . . In Sacramento a thousand folk dancers took part in the State Fair.

B. de B

★

CHICAGO

The Paris Opera Ballet's first appearance in the United States took place at the Chicago Opera House, September 15-19. The French Ambassador turned up for the occasion, and there were other demonstrations of international good will and much social eclat . . . *Margaret Banks* arrived in Chicago to take over the principal female dancing role in the touring company of ANNIE GET YOUR GUN. When *Barton Mumaw*, who dances the leading male part in ANNIE went to Jacobs Pillow for a week, Chicagoan *Richard France* stepped into the role with notable success. This is particularly noteworthy as it is Dick's first show. He was graduated from high school just a few months ago . . . *Paul Haakon* is leading dancer in ANGEL IN THE WINGS which opened in Chicago September 7. His partner is *Barbara Carter* . . . *Roszika Szabo* is taking over *Maria Karnilova's* principal part in the Chicago cast of HIGH BUTTON SHOES.

★

In MEXICO CITY

Since **La Meri** was here last May we have had to get along with the usual run of the mill vaudeville specialty dancers, until now. The very end of July, **Pearl Primus** came to town with a troupe of nine — an event.

Through impresario shenanigans, the Primus company opened at the **Lirico**, a vaudeville house, instead of at the **Iris**, as contracted. The theatre switch may have been made by the time this goes to press. Meantime Pearl is packing them in at the Lirico. Billed rather ambiguously as "tropical Afro-American Rhythms" the show consists of half a dozen African ritual and symbolic dances with all the authentic form and fire that we have come to expect of Pearl Primus. The small selected troupe is tops, and of course, Pearl herself is one of the most exciting dancers of our times. The Mexicans are a little lost in the African rituals but they can appreciate good dancing whether they understand it or not, and the company it taking plenty of calls.

Bad luck haunted the first days of this show. In addition to the mix-up on theatres, the troupe went temporarily short handed when first dancer **Padget Fredrichs** sprained a tendon on opening night. He expects to be dancing again this week, however, and meantime a little rearrangement of choreography smooths out the gaps nicely. Singer Helen Tinsley has a fine voice and dancers **Jeanne Greenidge, Ora Leak** and **Debby Frank** are lovely and graceful. **Norman Coker,** soloing on his African drums, got an ovation that swelled and broke all over the house; in a country brought up on the eerie and beautiful Indian drums, that takes doing. The company will play here all through the month of August, when the troupe returns to New York . . . A foreign dancer who made quite a stir here recently is **Tongelele.** One theatre announced her debut in Mexico at least three different times, each time postponed. One delay, as announced, was because the exotic Tongelele, straight from Tahiti, had to prepare herself for dancing in the high altitude of Mexico City with a vacation at Acapulco (which approximates the mean altitude of her 'native' Tahiti). But it was the Tahiti billing that caused all the delay. The Department of Immigration wanted to see her Tahitian passport. **She had a passport all right, but it was American—not exotic enough for her managers.** But Mexican born Tongolele from Chicago is just as good a dancer as if she had been born in Tahiti, maybe better. She has been playing to packed houses at the Follies . . . Last month the **Cabalgata Company,** a troupe of Spanish folk dancers, played for three weeks at the Iris. The folk dances of Spain were authentic and well performed, and ballerina **Carmela Montes** is well above the average in grace and beauty. This is the sort of show that Mexico takes to its heart, of which it never tires . . . **Javier de Leon's Spanish Ballet** stopped over for three performances at the **Bellas Artes** en route to South America and a long tour of the southern continent. He has an excellent company, well costumed, competent, performing the old Spanish favorites . . . Dancers we have not got around to seeing: billed at a local burlesque house, a North American called Carmen del Carmen, who does 'exotic' dances, and on the same bill, a troupe called "The Fat Ones from Chicago", doing a French cancan. Mm.

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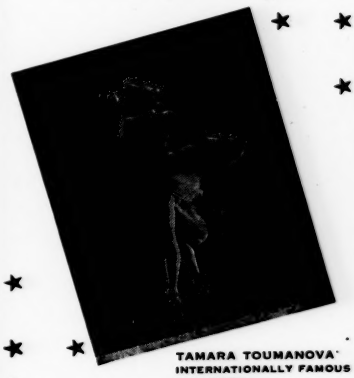

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Teaching with Films Comes to DANCE

continued from page 28

panies. He presently works in the directorial and technical departments for all the films of Movement Associates.

Jess Meeker, who for the entire existence of the Shawn Men's Group, was its composer-pianist, will be in charge of all the musical activities connected with the films. The first films will be silent, but later ones will be sound, and a plan is presently being considered to distribute sheet music with the silent films. Mr. Meeker composed the music for the Mack Sennett ballet and other dance sections of the musical comedy "High Button Shoes". He is currently in Buenos Aires, where he is composing the music for several major dance works by Miriam Winslow.

Dwight Godwin combines a varied professional dance career with a wide experience in dance photography. He trained at the School of American Ballet and at Sadler's Wells in London, and was a member of the Ballet Caravan and Ballet Theatre, as well as a dancer in several musical comedies. From the beginning of his dance training he was as much interested in the photography of dance as in being a dancer. His still photographs have illustrated many books, among them Grace Robert's "Borzoi Book of Ballets", Walter Terry's "Invitation to the Dance", Paul Magriel's "Ballet Outline", and La Meri's "Spanish Dancing". His dance photographs appear in many magazines and newspapers, such as Dance Index, Dance, Dance News, Ballet Today, Time, Newsweek, The New York Times, and The Herald Tribune.

Mr. Godwin's first motion picture work was done in 1941, and consisted of a series of choreographic recordings of Ruth St. Denis, Alicia Markova, Ted Shawn, and Frederic Franklin. These films were made primarily for recording the great art of these dancers and not for teaching purposes, but they are the basis for a library of historically important films of dancers. Just as the project of making dance teaching films was getting under way late in 1941, the war intervened and Mr. Godwin spent nearly five years in the Signal Corps, where he worked on still motion pictures.

Any teacher eager to modernize her teaching methods would do well to investigate the use of these films for teaching, and thus become a leader in what is a rapidly developing trend, the use of visual aids to teach. Certainly nothing could be more appropriate than to teach dance, that most visual of all arts, by means of films, which are the only accurate way of really capturing the evanescent quality of dance.

The MIRACLE Library

continued from page 27

those days he had six books on the dance which he prized very much. When it came time for him to leave Chicago to go to Paris to study he found his books had become a problem. He disliked leaving them behind, he had struggled and saved to buy them, yet there were so many other more important things that had to go to Paris. Finally he solved the dilemma by presenting them to his six most intimate friends as souvenirs of his student days in Chicago. Now the problem was reversed and he went through his effects with vigor and everything except the most necessary personal items were ruthlessly plucked from his baggage to find more room for the prizes in the collection. A far cry from the early Chicago days.

It was early in December when Doris and Serge left Paris, a rather reluctant, sad leave-taking.

Upon their arrival in Brussels, Doris and Serge immediately plunged into work. There were several huge galas for various Ministries of the Government, huge affairs before great audiences of patriotic Belgians again on the eve of a war and wondering what their fate might be in another world conflagration. Gustave Libeau made it possible for them to meet M. Andre Frank who arranged with them a concert tour to commence upon the completion of the Libeau tour covering Europe and the Scandanavian countries to last two years. Early in 1940 the tour started and they played Liege, Ostend, Antwerp and Luxembourg. Between engagements they helped entertain the mobilizing troops. If you could forget the threat of war it was all exciting and gay.

Suddenly Hitler's threats became an actuality and all activity stopped. Theatres closed and Doris and Serge watched with everyone as life rapidly went to pieces. Libeau insisted they come back to Brussels. It was late in March as they made their way back to Brussels and they had played their last commercial engagement in Europe. People in Brussels were depressed as the intentions of Hitler were not plainly understood. Doris and Serge visited with friends and the talk was always of the imminence of war. Then they started on a tour of Army camps which proved a blessing as they were too busy entertaining the troops to worry about Hitler's threats.

Then the blitzkrieg through the low countries started. News was cut off from the regular channels, the radio was controlled and the newspapers did not report the full gravity of the situation even though everyone knew that things must be going badly as the refugees started to stream into Brussels.

No one knew until then what was really going on until the Germans were in Brussels and the Capital of the Belgiums saw once again the German flag flying from the City Hall. It was a very sad and depressing sight.

Life changed radically; not that the Germans were cruel or used terror tactics as everyone had been led to believe they would do. As the German occupation forces came in, allowing the combat troops to go on toward France, life fell into a pattern. All the new controls and rules were rigidly enforced. However, the Germans one met in the shops and cafes were courteous and tried to be friendly.

But the steamroller advance of the Nazis, the tragedy of Dunkirque, the crumbling French resistance coming with depressing regularity coupled with the constant talk of the Germans about the conquest of England made Doris and Serge realize that they had better go back to America so they joined the other Americans who were besieging our Embassy about the passage home. There was little to tell stranded Americans at that time. The American Government would try to get them out naturally, but how and when was a mystery. Instructions were meager, two suitcases per person, ready to go at two hours notice. It was not very encouraging.

So Serge had to decide again—would it be books or clothes? It did not take long to decide this time. Their theatrical costumes and effects had been placed in storage sometime before and they quickly distributed clothes they were not taking back with them and the suitcases crammed with books and a few of Doris' most prized antique jewels were ready.

The little group of Americans drew together waiting. Days were spent in trying to find enough food, discussing the rumors that always were floating about and wondering if they would ever get out. Nights would be spent in the shelters as the RAF usually came over late in the day or the early evening. Days of waiting and nights of terror and time moved slowly. It was late in October that the news came from the Embassy that they could leave and that they must all assemble at the railroad station. Due to the need for security there was a long wait in the train before the train moved out for the first part of the trip to Portugal and home. Doris and Serge spent Christmas 1940 in Los Angeles safe at last from the horrors of war and the greed and ambitions of the Nazis.

Through the long years of the war they heard the stories about the looting that was going on in Europe and they often wondered what had happened to the things in their Paris apartment and their costumes left in Brussels. Would they see any of them again?

As soon as possible they started the very protracted and complex correspondence with agencies in Paris and Brussels regarding the shipment of their books and costumes to America. It was late in July 1946 that the library, which will be discussed in the second part of this article, arrived in Los Angeles and it was almost a year later that the trunks and baskets of costumes came from Antwerp. It was at this time they learned that their effects had been moved from Brussels to Antwerp just one day prior to the destruction of the Brussels storage building which was leveled to the ground by a blockbuster.

END OF PART I

(Part II will deal with book collecting in Europe before the war and a discussion of the Doris Niles-Serge Leslie Library).

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